

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

UNIVERSITY OF ALBERTA LIBRARY
FEB - 5 2007

NO. 588 / JANUARY 25 - 31, 2007
HTTP://WWW.VUEWEEKLY.COM | FREE

CO-WRITER AND PRODUCER

JIM STARK

TALKS TO VUE

ABOUT HIS

FILM ADAPTATION

OF

CHARLES BUKOWSKI'S

SEMI-AUTOBIOGRAPHICAL

NOVEL

[JOSEF BRAUN / 27]

Factotum



NEWS: PADMANADI DEPORTATION / 6

THEATRE: KINGFISHER DAYS / 22

MUSIC: MATT MAYS / 43



TREND
RESEARCH

**FULL TIME
DAYSHIFT MARKET
RESEARCH
INTERVIEWERS
REQUIRED**

**CALLING ALL EXPERIENCED MARKET RESEARCH
INTERVIEWERS - WE ARE CURRENTLY LOOKING FOR
FULL TIME DAY SHIFT INTERVIEWERS (15 POSITIONS)**

- Conduct interviews over the telephone from our centrally located call centre, accurately enter data into a computer system.
- Absolutely no sales involved.
- Position requires excellent telephone manner and typing skills.
- Dayshift required - 7am to 3pm or 8am to 4pm shift choices.
- Company benefits plan.
- Salary based on experience.

Please email your resume to: HR@TrendResearch.ca



**Greenwoods'
BOOKSHOPPE**

*look who's
COMING!*

**WEDNESDAY
FEB 7TH 7:30PM**

GUY GAVRIEL KAY

acclaimed author of the

*Fionavar Tapestry and
Sarantine Mosaic!*

Reading and signing from his newly published novel

YSABEL

(Penguin Canada \$34.00)

7925 - 104 Street

Ph: 439-2005

greenwoods.com

books@greenwoods.com

VUE CONTENTS

NEWS

4

SNOW ZONE

13

DISH

19

THEATRE

22

DANCE

24

VISUAL ARTS

25

FILM

27

MUSIC

35

THE BACK

48

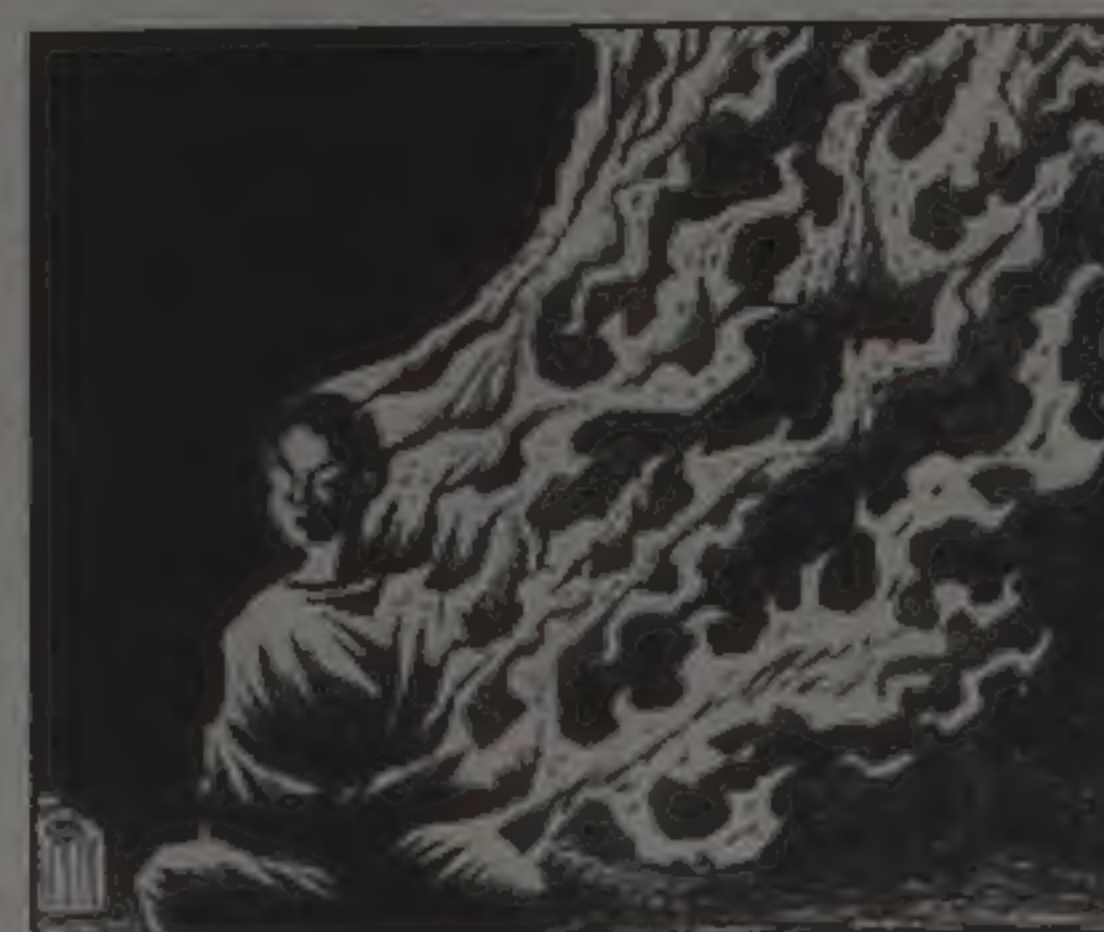
ON THE COVER



FACTOTUM / 27

"I had people telling me nobody drinks anymore. Well, these people don't get out much. I remember the last night we were shooting in a rooming house ... these people would come out, use the communal toilet and go back into their tiny rooms, living very much the life Bukowski was describing. When we took a break, somebody came in and stole all our liquor bottles." —Jim Stark, *Factotum* co-writer

NEWS



FALUN GONG VS CHINESE TV / 5

"I understand the Canadian people like to have different views, different angles in the news, but such hate propaganda should not be counted as news." —Lucy Zhou, head of the Falun Dafa Association of Canada

THEATRE



KINGFISHER DAYS / 22

"I think more than anything it's a love story, in an odd kind of way—there's something really lovely about this friendship, this genuine friendship between a 75-year-old man who's got his own sort of bad things going on, and this girl." —Paul Morgan Donald, on playing the role of Mr Moir

MUSIC



IT DIES TODAY / 35

"You're young, and something sounds cool. At the time, there weren't a lot of bands with the word 'die' in it. So now, it's kind of like, 'oh god, we can't change it now.'" —drummer Nick Mirusso isn't so crazy about his band's name anymore.

Here's your
opportunity
to save lives.

Book a blood
donation
appointment
today!

Canadian
Blood Services
8249 - 114 Street

Donor Clinic Hours

Monday - Friday
8:30 am - 1:30 pm &
3 pm - 7 pm

Saturday
9 am - 2 pm

Call 1 888 2 DONATE

For more information, call 1-888-2-DONATE or visit BloodServices.ca



BLACK DOG
GIFT CARDS NOW AVAILABLE
GOOD FOR WHAT AILS YOU!
THAT'S BEER AND ETC.

The
centre
of
digital
media
is
here

Explore the new Masters of Digital Media Program (MDM), now accepting applications for September 2007

The MDM is an innovative, full time professional graduate degree program planned for the Great Northern Way Campus in Vancouver. Graduates will receive a master's degree bearing the seals of Vancouver's four major post secondary institutions:



SIMON FRASER
UNIVERSITY

EMILY CARR
INSTITUTE
ART • DESIGN • MEDIA

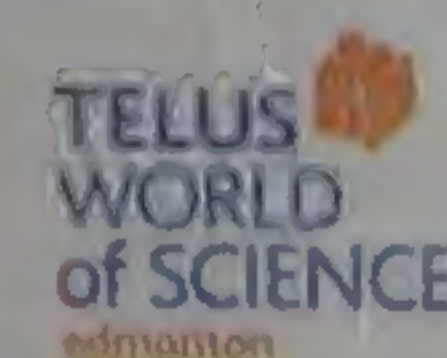


Attend our Information Session

Tuesday, February 13, 2:00 - 4:00 pm

Starlight Room at the Telus World of Science, Edmonton

11211 - 142 Street, Edmonton, Alberta



Pre-registration required:

Register on-line at [mdm www.gnwc.ca/mdm](http://mdm.www.gnwc.ca/mdm) (call 604 268 7304)

MDM curriculum has been approved by the Academic Committee of the GNWC and is in the approval processes of the Senates or Educational Councils at our four partner academic institutions: University of British Columbia, Simon Fraser University, British Columbia Institute of Technology and Emily Carr Institute of Art + Design.

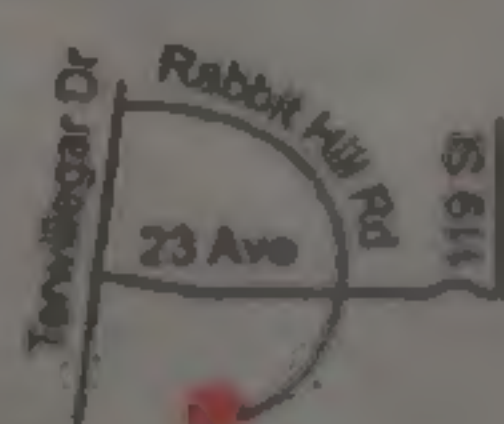


Start living your future sooner in your perfectly planned condo

PARK PLACE COMMUNITIES is meeting Edmonton's high demand for new homes in a unique, responsible way: by creating attractive, well-built, affordable, four-storey condo buildings in popular neighbourhoods throughout the city. The moment you enter one of their show suites or sales centres you'll discover that they also have the friendliest, most helpful, well-informed staff in the business. A big part of the excitement for would-be homeowners is keeping up-to-date with new Park Place developments in order to pick the location they want and reserve their first choice. Don't miss out!



Hamptons
199 Street - 53 Avenue
AMANDA MADILL 915-4178
Mon - Thurs 2-7
Weekends / Holidays 12-5



South Terwillegar
7323 South Terwillegar Dr
REBECCA EFFA 232-5295
Mon - Thurs 2-7
Weekends / Holidays 12-5

now selling South Hamptons



US enters the 20th century

ANDREW CISAPOWSKI / cisa@vueweekly.com

The 2008 US Presidential Election is shaping up to be the most important and most interesting in recent history. Thanks to the lack of an incumbent (and an electorally radioactive vice-president), the race is wide open, with a wide array of potential candidates, many of whom are bringing in new ideas and a genuine possibility for change.

But it is the two leading Democrat contenders, Hilary Rodham Clinton and Barack Hussein Obama, who have people talking for more reasons than their public policy. If either should become the Democratic candidate in 2008, America will have its first presidential candidate who is not a white male.

Obama's life reads like a feel good, storybook version of the American dream. A child from a mixed-race family whose parents separated when Obama was just three years old, his rapid rise from law professor to Senator is a story that harks to the bountiful possibilities offered by the land of the free.

He is the also the most charismatic figure to enter American politics since Bill Clinton, but natural talent does not compensate for his political inexperience, most glaring in foreign policy, which is particularly important at present. Supporters play this as an asset, spinning it as a matter of non-partisan ideas and a strong message for change that is welcomed by the electorate.

If the Democratic nomination race does have a front runner, it is Hillary Clinton. Not only does she have years of top-level political experience in a wide array of arenas, but she is backed by the best brains in the Democrat party (including many of her husband's advisors and campaign team).

Clinton, however, lacks the warmth and charisma that makes Obama such an easy sell. She is also a more divisive partisan figure—her support within the bulwark of the Democrat Party is more stable than Obama's, but she will do little to alleviate polarization.

The 2008 election brings about the prospect for real change. If events following America's other post-WWII foreign policy quagmire (Vietnam) are any indication, the Iraq catastrophe has helped make the US ready for a swing to the left.

The best thing Americans could do to confront the decline of its global image would be to show that they are not out of touch with international sentiment. A president who is something other than a Caucasian male would be an obvious sign to the international community that America may have reasserted its recently dormant progressive nature. ▽



Issue No 588 / January 25 - January 31, 2007 / Available at over 1,400 locations

VUEWEEKLY

10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: www.vueweekly.com

EDITOR AND PUBLISHER RON GARTH / ron@vueweekly.com
 MANAGING EDITOR CAROLYN NIKODYM / carolyn@vueweekly.com
 NEWS EDITOR ROSS MOROZ / ross@vueweekly.com
 MUSIC EDITOR EDEN MUNRO / eden@vueweekly.com
 ASSOCIATE MUSIC EDITOR BRYAN BIRTLES / bryan@vueweekly.com
 DISH EDITOR CHRISTOPHER THRALL / christopher@vueweekly.com
 SNOW ZONE EDITOR JEREMY DERKSEN / jeremy@vueweekly.com
 PRODUCTION MANAGER LYLE BELL / lyle@vueweekly.com
 PRODUCTION ASSISTANT MICHAEL SIEK / mike@vueweekly.com
 LAYOUT SEAN RIVALIN / sean@vueweekly.com
 LISTINGS GLENYS SWITZER / glenys@vueweekly.com

LOCAL ADVERTISING 426.1996 / advertising@vueweekly.com
 CLASSIFIED ADVERTISING 426.1996 / classifieds@vueweekly.com
 NATIONAL ADVERTISING DPS MEDIA / 416.413.9291
 SALES AND MARKETING MANAGER ROB LIGHTFOOT / rob@vueweekly.com
 ADMINISTRATION / DISTRIBUTION MIKE GARTH / michael@vueweekly.com
 ADMINISTRATION / PROMOTIONS JASMINE POLITESKI / jasmine@vueweekly.com

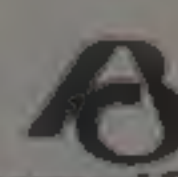
COVER ILLUSTRATION NICKELAS JOHNSON / nickelas@vueweekly.com
 CONTRIBUTORS David Barry, Josef Braun, Rob Bresny, Jonathan Busch, Colin Cathrea, Sarah Chan, Andrew Csapowski, Gwynne Dyer, Ken Eshpetar, Luke Foster, Brian Gibson, Hart Golbeck, Whitey Houston, Connie Howard, Ella Jameson, Joel Kelly, Steven Kenworthy, Sherry Dawn Knettle, James Lyle, Tanis McLeod, Omar Mouallem, Andrea Nemerson, Mary Christa O'Keefe, Christopher Phillips, TB Player, Shaena Rossiter, Steven Sandoz, Joel Semchuk, Murray Sinclair, Dave Young, Darren Zenko, Tara Zurovski
 PRINTING THE EDMONTON SUN
 DISTRIBUTION Marty Anderson, Alan Chang, Derek Mohammed, Bob Riley, Wally Yanish, Clark Distribution

Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. *Vue Weekly* is a division of 783783 Alberta Ltd. and is published every Thursday.

Vue Weekly is available free of charge throughout Greater Edmonton and Northern Alberta, limited to one copy per reader. *Vue Weekly* may be distributed only by *Vue Weekly's* authorized independent contractors and employees. No person may, without prior written permission of *Vue Weekly*, take more than one copy of each *Vue Weekly* issue.

Canada Post Publications Mail Agreement No. 40022989

If undeliverable, return to:
Vue Weekly
 10303 - 108 Street
 Edm, AB T5J 1L7


 Audit Bureau of Circulations
 Member

MAIL LETTERS

COMPLETELY UNBIASED OBSERVER WEIGHS IN ON BOTTLED WATER ISSUE

Is Canada going to give up bottled water because of a few boneheads ("Is tap water unsafe? Or is that what bottlers want you to think?" Jan 18 - Jan 24)? I don't really think so. I hope not, because bottled water saves lives.

Yes, we need better ways to handle waste. We have waste from almost everything we buy. Let the market handle it. Government is itself a polluter—especially a socialist government.

We already have biodegradable bottles and plastic packaging that uses less than 20 per cent of what was used in the past.

Is that bonehead you featured going to carry water to dying people in Africa in his fingers while they wait for him to drill a well with a non-polluting screw-driver?

How many boil warnings have been in the news lately? Should we cut the industry off at the knees and in doing so make sure there will not be enough stock for emergencies (which happen every year in some places)?

Further, we are just beginning to learn how minute amounts of various toxins affect humans. They thought



parts per million was a safe level for testing; now they are talking about part per trillion. Some folks can die from one peanut butter kiss. We may want someone in the bottled water business to do some very special things for us one day—if they are still around.

The last time I checked Canada had 25 per cent of the potable water in the world. I should think you guys would have something more urgent to worry about.

BILL HUFF
 BOOBYORATION.COM

PS: I cannot yet be considered a vested interest since I have so far only lost money in the bottled water business :-)

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Are Canadian viewers ready to enter the dragon?

CRTC APPROVAL OF STATE-CONTROLLED CHINESE NETWORKS WORRIES FALUN GONG PRACTITIONERS

CHRISTOPHER PHILLIPS / chrisp@vnewweekly.com

The pageantry of Chinese media is probably unmatched by any North American broadcaster. The carefully planned photo-ops that are co-ordinated, filmed and authorized by different organs of the state, along with the proliferation of handshakes, bilateral agreements and flower arrangements on the evening news make up an elaborate show unlike anything seen on CBC Newsworld or CNN.

It is an approach to news broadcasting most Canadians have likely never experienced, given how (relatively) spoiled we are to have easy access to a variety of media sources. But we're about to have a chance to get used to something a little different, as the CRTC has recently approved a package of nine digital channels from China, including news and entertainment in Mandarin, Cantonese and Fujianese.

The "Great Wall Package" has been contentious from its proposal in 2005. Controversy has mainly arisen due to fears that the channels will stifle homegrown Chinese media and that the state-controlled networks demonstrate a flagrant bias against groups like pro-independence Taiwanese and Tibetans. But the most vocal opposition has come from groups representing the target of the Communist Party of China's highest profile propaganda war in Canada: the Falun Gong.

In the Western world, sympathies—where they exist—are mostly with the Falun Gong. Canadians would probably be surprised to learn how sharply different perceptions of the group are in the Middle Kingdom, however.

The Chinese government has justified its campaign to discredit and undermine the Falun Gong by frequently referring to incidents like the 2001 self-immolation of five practitioners in Tiananmen Square—and this campaign has, for the most part, gone on with the assent of the Chinese public. Much of the credit for this acceptance can be chalked up to the Communist Party of China's ability to wage high-stakes battles over perceptions through the state-run media.

FOR A COUNTRY with around a quarter of the world's population, the incredibly narrow band of media available in mainland China is astonishing.

"The media serves the government, and it always has rosy news about the country," said one Chinese student studying in Canada, who declined to be named. "They are the mouth-piece of the government, so this is quite normal I guess."

Because all news broadcast and printed in China must first be vetted by state news agency Xinhua, it is easy for the government to filter, tweak and manipulate the information people receive through channels like CCTV-4, its main international Mandarin-language service. It also makes it relatively simple for the government to muscle public support or derision for groups like the Falun Gong.



NEWS MEDIA

In an interview with *Vue Weekly* conducted shortly after the CRTC's announcement, Lucy Zhou said that these channels, particularly the relatively news-heavy CCTV-4, are unacceptable for broadcasting in Canada. She's the head of the Falun Dafa Association of Canada (FDAC), a group that submitted what she called "overwhelming evidence that these channels broadcast hateful comments," which her group argues go far past acceptable standards for Canadian broadcasting.

Since 1999, the FDAC said, government channels have been airing "clearly abusive programming," opening up Falun Gong practitioners "to hatred or contempt."

"The mandate of the CRTC is to protect Canadians. It's not just our group that lodged complaints," Zhou added.

"I understand the Canadian people like to have different views, different angles in the news, but such hate propaganda ... it should not be counted as news; it's not just another media [source]."

Zhou says she does not understand why the CRTC has decided to approve the entire package of channels from China, given the tapes and tes-

timony the regulator heard attesting to abusive portrayal of Falun Gong practitioners in 1999 and 2001. For their part, the CRTC argued evidence of abusive content on CCTV-4 was either not current enough or not reliable.

AT ITS HEART, THIS DEBATE is merely the latest iteration of the conflict between the right to access diverse media sources and the responsibility of society to protect citizens from incitement of hatred, fear or mistrust through those sources. The media may be wearing the dragon's clothes this time, but it's an issue that's been brought up only recently in regards to foreign networks broadcasting in Canada.

Comparisons, for example, have been made to similar controversies over bringing channels like Fox News and Al Jazeera into the country. Both faced scrutiny during the CRTC approval process over allegations of flagrant biases in their reporting: Fox News for its portrayal of Muslims and Al Jazeera for its portrayal of Israel and discomfort over its singular ability to get exclusive scoops from al Qaeda. Neither offers completely impartial coverage of global issues, but no media source does.

But when does bias become a concerted attempt to spark hate and fear for certain groups within society? Reading news stories from North Korean media may seem like a hilarious diversion for North Americans (portrayal of all events as the result of the benevolent leadership of Kim Jong-il or the tyranny of the United States is to be expected), but North Korean media is extremely tightly censored; for millions, it is the only version of events they will hear on radio or television. Arguably, so-called "extreme" portrayals like those on Fox News are tempered in more democratic societies like the US, where many other perspectives are available.

The Great Wall Package should be examined in this dim light. The FDAC is not being unreasonable to protest the portrayal of Falun Gong in the Chinese media and its consequences, considering that the CRTC's report concluded that stories suggesting individuals involved with Falun Gong were "mentally ill," "anti-society" and "anti-humanity [...]" could foster feelings of contempt, not only for the individual involved, but for members of Falun Gong generally.

In the same way that the second plane crashing into the World Trade Centre in 2001 has become visual shorthand for complex American attitudes towards al Qaeda, the Middle East and the war on terror, endlessly played (and fiercely debated) video of the self-immolators in Tiananmen Square has become emblematic of the distress, revulsion and sheer lack of comprehension the Communist Party of China wishes to incite in the eyes of the Chinese people towards Falun Gong practitioners.

CONTINUES ON PAGE 10

Scottie Place, Tower 2 - Suite 303, 10080 Jasper Ave, Edmonton



CLEARLY LASIK

Dr. Joseph King

- First surgeon in Western Canada to use the new Bausch & Lomb Z100 laser
- Experience of over 40,000 LASIK procedures, making him one of Canada's most experienced laser eye surgeons

FREE LASIK consultations

1.877.551.2020

clearlylasik.com

\$299 per eye
\$0 DOWN 0% FINANCING 12 MTHS

*Prices are subject to change without prior notice and may vary based on prescription strength. **\$0 down, 0% financing is a limited offer, and may be subject to credit approval. Some restrictions may apply. Call for details.

Time running out to keep 'Thomas from Padmanadi' in Canada

ROSS MOROZ / ross@vancouverweekly.com

If you've ever eaten at Padmanadi, a small Indonesian restaurant in Edmonton's Chinatown that is especially popular with local vegetarians, you probably know Thomas Teguharja, the soft-spoken, attentive host at the busy eatery.

And, if you've eaten there recently, you're probably aware that the 45-year-old restaurateur is in the process of being deported by the Canadian government, and that, barring a small miracle, Teguharja will be put on a plane back to his home country of Indonesia on Jan 31.

Since news of the impending deportation became public at the end of last year, Teguharja's friends and customers have expressed shock, sadness and outrage—why, they ask, would our government see fit to deport a hardworking, employed, English-speaking businessman who's lived, worked and has been building a life in Canada for years?

At a noon-hour rally held Wed, Jan 24 at the 97 Street eatery, more than 50 people showed up to demonstrate on Teguharja's behalf, chanting "keep him here" and imploring politicians and bureaucrats to reconsider, but the area's Member of Parliament, who has been actively pursuing the case on Teguharja's behalf, is not very optimistic.

"We don't have a whole lot of hope on this," admitted Conservative MP Peter Goldring, who said that he shares Teguharja's supporters' frustration.

"Obviously [Teguharja] can speak English well, he has a job, I understand he has some assets—he's not exactly penniless," he explained. "Why, then, has this happened to him?"

THE STORY OF TEGUHARJA'S attempt to immigrate to Canada begins a decade ago in his original home of Jakarta, the Indonesian capital, which was also the original home of Padmanadi. Teguharja joined the business there in 1991, and the restaurant was successful until

NEWS IMMIGRATION

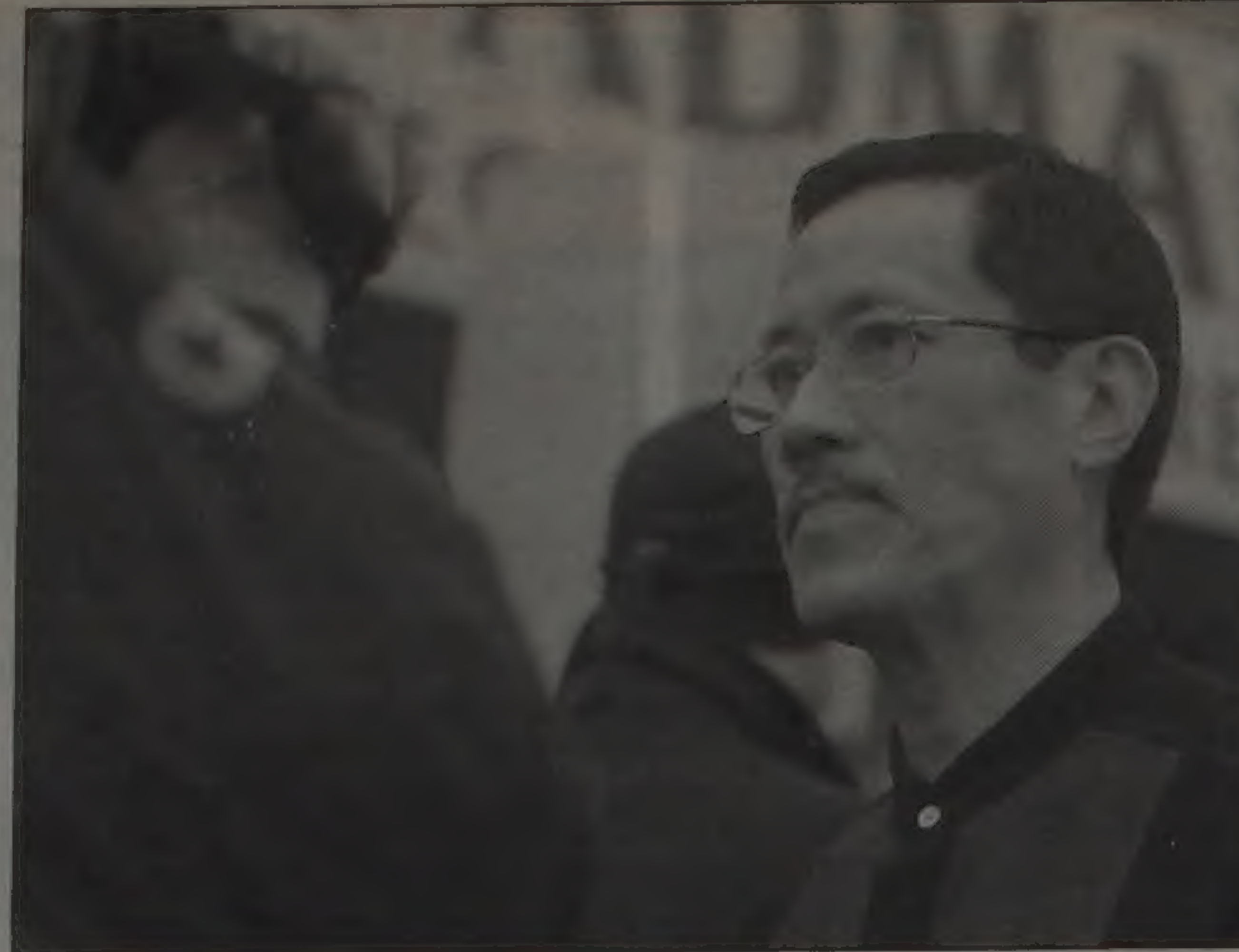
1998, when protests against President Suharto and riots triggered by the near collapse of the country's economy begat racially motivated attacks directed at Jakarta's ethnic Chinese minority, of which Teguharja is a member. Chinese-owned businesses—including the original Padmanadi—were looted and destroyed.

"After the riots in 1998, there were a lot of Canadian lawyers and immigration specialists coming to Jakarta to promote Canada as an immigration destination," Teguharja remembered, explaining that the promotional campaign convinced him and his business partner Kasim ("Kasim has no first name and no last name—it's just Kasim," Teguharja noted. "When he came to Canada they doubled it up in the computer, so his name is 'Kasim Kasim,' I guess.") began to look in to immigrating here.

"I came to Canada for the first time as a visitor in 1999," Teguharja continued, "and in 2001, Kasim and me made an official application as business immigrants together. At that time, Kasim was successful with his application and I was not, so in 2002 Kasim landed in Canada as a landed immigrant, and I came with him as a visitor to help him get settled, because at the time he did not speak English very well. I stayed with him for six months until my visa expired.

"I then went back to Indonesia and applied for another visitor's visa," he remembered. "At the time I was refused for whatever reason, but three months later I reapplied and got another visa and came back to Canada in 2003. I then asked my lawyer if it was possible for my application to be reconsidered and if I could be considered a skilled immigrant or a provincial nominee. But Padmanadi was a new business at the time, too new to sponsor an immigrant.

"When that visa expired, I asked my



lawyer to consider getting me in under a different category," Teguharja explained. "We decided to apply under refugee status—my immigration consultant said because of the riots I could claim refugee status."

This was ultimately woefully bad advice.

"During the first interview with the refugee board, it became clear that I was ineligible to apply as a refugee and should not be in front of the refugee board," he said, noting that once a refugee claim has been rejected, the unsuccessful applicant is expected to leave Canada very quickly.

"At the moment, I have no status, but during my refugee claim period I was allowed to work under a temporary working permit which expired on Jan 4," he continued. "So now I have to leave Canada voluntarily before a deportation order is issued [to keep any hopes of re-applying to immigrate alive]"

BUT THERE IS ANOTHER more immediate and more serious problem to consider. Because Teguharja is not Canadian, and because his Indone-

sian passport has lapsed, the Government of Canada contacted the Indonesian consulate in Vancouver to obtain an Indonesian passport for Teguharja so that he can travel home on the flight they've booked for him, which departs for Jakarta on Jan 31.

"The Indonesian consulate gave me a call—they are suspicious as to why I did not apply for my own passport," Teguharja explained. "Did I commit a crime in Canada? Have I been to jail? Once they found out that I claimed refugee status they were very upset, so they are refusing to issue me a passport, and are instead issuing a 'special letter.'"

Apparently the Indonesian government does not look favourably on any discussion of its less-than-noble recent past.

"The Indonesian government would like all of us to deny or not talk about these riots because it is a national shame," Teguharja said. "Even now under the new president, anyone who talks about the riots will be thrown in jail, so if [the Indonesian authorities] hear that I have talked about this they will not be very happy.

When I arrive in Jakarta, I will likely be detained and questioned as to why I claimed refugee status."

TEGUHARJA'S SITUATION—leaving his home country due to racially-motivated violence and facing a real risk of persecution upon his return—may sound like the textbook definition of a refugee claim, but it's apparently not near that simple.

"The definition of a convention refugee is someone who left their home country because of a well-founded fear of persecution based on race, religion, nationality or membership in a particular social group," agreed Melissa Anderson, spokesperson for the Immigration and Refugee Board of Canada, when I called her Vancouver office, although she was quick to point out that she "obviously cannot comment on the specifics of a particular case," and, besides, it was not her department but instead the Canada Border Service Agency that will be deporting Teguharja and that I might like to bring it up with them.

When I contacted their prairie office in Calgary, agency spokesperson Lisa White assured me that "Canada is recognized around the world for its fair and generous immigration system, and we do not take the decision to remove someone from Canada lightly," going on to add, "Of course, I cannot discuss the specifics of a particular case, but I can say that Mr Teguharja was given reasons why these decisions have been made, so he knows why he's being removed," and telling me that, while her agency is indeed deporting Teguharja, the decision was ultimately made by the Refugee Board, so I should call them if I wanted some answers. Thanks, guys.

While Goldring agrees that our country's immigration system is "a mess," he deflects any of the blame for Teguharja's situation to the previous Liberal administration.

"You know, like, we've only been

CONTINUES ON PAGE 12



WORLD IN A WEEKEND

CANADA'S LARGEST ADVENTURE TRAVEL SHOW

More than 40 slideshows. Over 40 hours of exciting information on the world's most spectacular travel destinations.

Admission by Voluntary Donation to Doctors Without Borders

Enter at the show to win an exotic adventure holiday!

SAT & SUN, FEB 3 & 4 – SHAW CONFERENCE CENTRE – 9797 Jasper Avenue

SATURDAY SLIDESHOW SCHEDULE

TIME	THEATRE 1	THEATRE 2	THEATRE 3
10:00AM	Patagonia	Australia & New Zealand	Japan & South Korea
11:00AM	Africa Overland	Ecuador & The Galapagos	Volunteer Vacations
12:00PM	Trans-Mongolian Rail	Italy & The Alps Trekking	Russia & The Baltics
1:00PM	Inca Trail & Peru	Nepal & Tibet	West Africa
2:00PM	Greece & Turkey	South America Overland	Mongolia
3:00PM	China & SE Asia	Antarctica & The Arctic	Climbing Kilimanjaro
4:00PM	Grassroots Africa	Croatia & The Balkans	Central America & Cuba



SUNDAY SLIDESHOW SCHEDULE

TIME	THEATRE 1	THEATRE 2	THEATRE 3
10:00AM	East Africa & The Gorillas	Central America & Cuba	Morocco, Tunisia & Libya
11:00AM	India & Sri Lanka	The World's Best Treks	Central Asia & The Silk Road
12:00PM	Africa In Style	Pacific Rim Small Ship Adventures	Asia Overland
1:00PM	Inca Trail & Peru	Trans-Mongolian Rail	Cycling Holidays
2:00PM	Grassroots Asia	Festivals of the World	Africa Overland
3:00PM	Portugal, Spain & France	Egypt, Jordan & Syria	Budget Holidays for 18-35's
4:00PM	China & SE Asia	Grassroots South America	Canoeing, Rafting & Kayaking

TREK ESCAPES 8412 - 109 Street, Edmonton Tel. 780 439-0024 Email edmonton@trekesapes.com www.trekesapes.com

Farmers oppose Tories' Wheat Board policy and strong-arm tactics

KEN ESHPETER / realvoiceforchoice.ca

On Dec 19, Minister of Agriculture Chuck Strahl fired Adrian Measner, President and CEO of the Canadian Wheat Board. This firing should be extremely disturbing to all Canadians who believe in freedom and democracy: Measner was not a government employee, nor did he work for a government agency or crown corporation. Furthermore, he was not fired because of poor job performance; he was fired because he refused to support Conservative party policy.

In an interview with CBC News following the firing Measner said: "The minister never talked to me—and still hasn't talked to me—(but) his staff were fairly open in the press that I would be terminated if I didn't support marketing choice ..."

CTV Winnipeg obtained Measner's response to his firing, and reported that Measner wrote, "while your staff made public comments that I might 'save' my job if I support your party's policy, it is not possible for me to do so ...". Measner went on to say that in order to abide by the government's order that he support marketing choice, he would have had to "work against the farmer-elected board of directors, and this is something I will not do."

The board of directors of the CWB opposed the firing of Measner. Since 1998 governance of the CWB has been by a 15-member board of directors, 10 of whom are elected by farmers. Legislation has granted this Board complete decision-making power with respect to the CWB. It is this Board, not the federal government, that sets CWB policy and strategy direction, and directs the CEO of the CWB. On Dec 1, the board of directors passed a resolution opposing the firing of Measner. The resolution stated the Board had complete confidence in the abilities of Measner and that the Board supported the retention of Measner as President and CEO.

Measner also had the support of grain buyers and high ranking government officials from around the world. A host of letters praising Measner's abilities in leading the CWB and questioning the Conservative policy ending the CWB monopoly were posted on the CWB website. With the firing of Meas-

ner, Minister Strahl was able to force the CWB to remove these letters critical of his actions and of the Conservative government.

THE FIRING OF MEASNER is just the latest step the Conservative government has taken in its unbridled attempt to take away the single-desk selling power granted to the CWB for marketing Western Canadian-grown wheat and barley for human consumption and export.

Since the Wheat Board Act specifically states that the government cannot change the CWB monopoly without Board and producer approval, Minister Strahl relied on a number of questionable and strong-arm tactics in an attempt to circumvent this legislation. He fired government-appointed directors who supported single-desk selling and appointed open market supporters in their place. He changed the CWB voters list in the middle of the farmer elections for board directors. He even took the unprecedented step of placing a gag order on the CWB.

Suppression of freedom of speech and the threat of loss of employment for disagreeing with government policy is something Canadians have come to expect from corrupt tyrannies in developing countries, not something seen in Canada. It is shocking to witness the Harper government firing the CEO of a non-governmental agency because that CEO refused to endorse governmental policy—policy that the board of directors to which that CEO must answer wholly disagreed with. This undemocratic action by our federal government should have every Canadian wondering how safe their job really is should they disagree with Conservative policy. ▽

Ken Eshpeter is a Daysland, AB-based grain farmer and a representative of Real Voice for Choice, a non-partisan group made up of farmers advocating for the retention of the CWB's single-desk mandate. The organization and its supporters will be rallying on the steps of the Alberta Legislature on Fri. Jan 26 at noon.

international WEEK²⁰⁰⁷

January 29 - February 2

Beyond Terror: The Real Weapons of Mass Destruction

Over 50 free events.
Everyone welcome!



UNIVERSITY OF ALBERTA INTERNATIONAL

VUE WEEKLY

International Centre 492.2692 www.international.ualberta.ca/iweek



#1 New Year's Resolution... Get More Sleep.



Complete line of
**LUX COMFORT
MATTRESSES**
**50%
OFF**

FFC HOME
URBAN LIVING

3873 99 Street
(outlet store)
988.6336

13421 St Albert Trail
(across from epicor)
732.7222

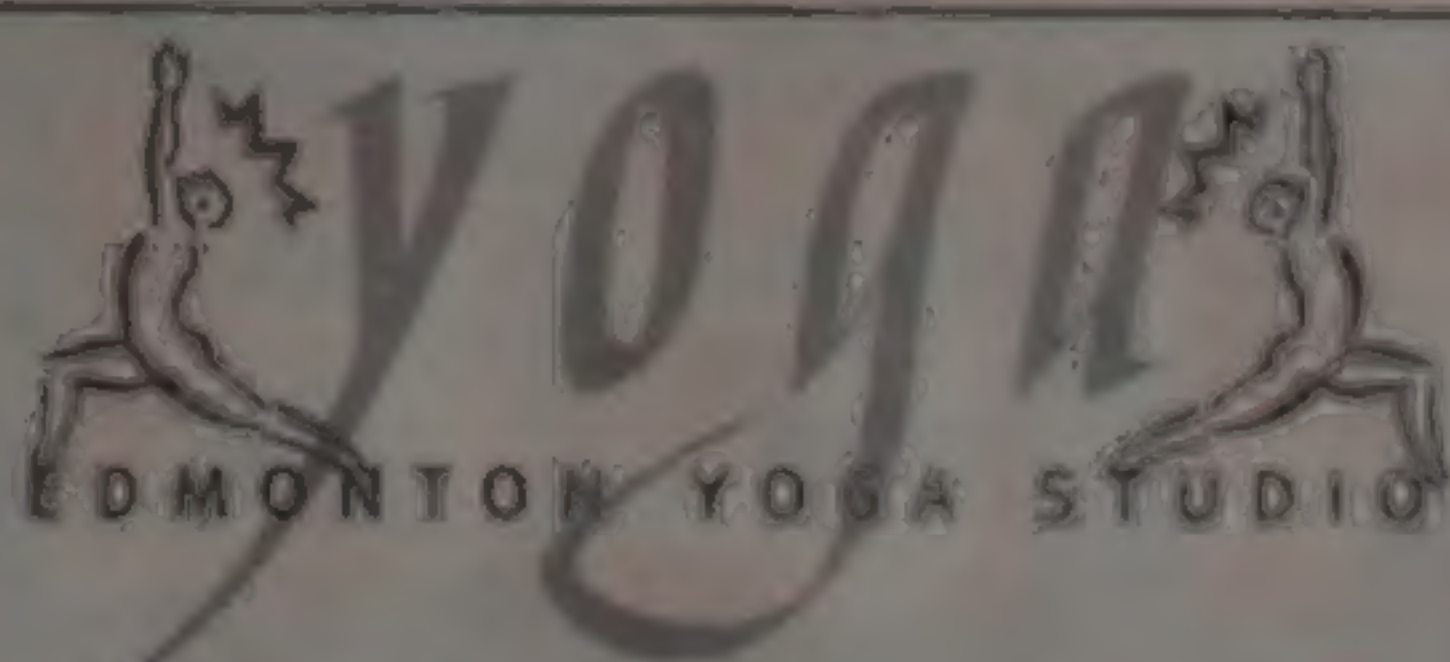
2 Locations in Calgary
www.ffcchome.com

**WINTER
CLASSES**

Start Jan. 8th

please check the web site for more info

www.edmontonyogastudio.com



Hatha Iyengar Ashtanga

12039 - 127 Street

edmontonyogastudio@shaw.ca

tel 451.8131

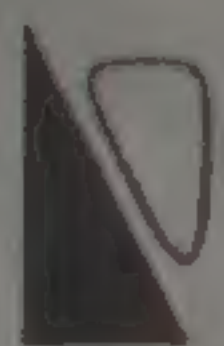


Volunteer Opportunities Available with the Canadian Liver Foundation Edmonton Chapter.

You can help make a difference by volunteering at special events, as a Presentations Assistant or even in the office with general duties. It's as easy as picking up your phone and calling Carmen at 780-444-1547.

The Canadian Liver Foundation is committed to reducing the incidence and impact of all forms of liver disease.

CANADIAN
LIVER
FOUNDATION



FONDATION
CANADIENNE
DU FOIE

For more information on liver health, please call
1-780-444-1547 or visit www.liver.ca
Please live responsibly.

The glass is (only) half full

WELL, WELL, WELL
CONNIE HOWARD
health@vancouverweekly.com

Pass on the handshake, says Health Canada, at least until the highly contagious and knock-you-and-your-stomach-flat Norovirus has passed through Alberta on its cross-country trek. One expert recommended we wash our hands every time we shake.

Can't you just see it? "So nice to meet you (shake), and can you excuse me for a second while I dash off to wash my now-contaminated hands?" Right.

I suppose I should just go with the handshaking ban and give it my wholehearted support, given my aversion to both anti-bacterial cleansers (which don't work for viruses anyway) and obligatory, clammy, greeting-line handshakes (like the limp, hurry-on-in kind you encounter visiting a megachurch, for example).

But I'm not sure I want to. It's not like we can actually live in a bubble—door handles are as treacherous as hands—and besides, I'd hate to have missed out on the many really good handshakes with charming and wonderful people I've met.

And now "they" are telling me that alcohol is much more toxic for women than for men, and I am (you guessed it) skeptical.

Women can't, apparently, enjoy their booze in nearly the same amounts as men can, at least not without increasing our risk for all kinds of things, including cancer. Half a glass, they say, is all women can enjoy before health benefits fall off.

Half a glass? I know this is science and all, and that arguing with mainstream science is a big no-no, but I'm not sure how much weight I'll attach to this, because I think we're missing the big picture.

Might it be that women have more trouble metabolizing alcohol because our bodies are smaller and more estrogen-sensitive, and that we're tired of metabolizing the xenoestrogens and growth hormones that come (unordered) in our food and water and frying pans and self-care products?

Women already eat better, exercise more and tend to live longer, and now we're being told, again, that to avoid deadly consequences we need to stay on the straight and narrow in yet another way. Give me a break. Besides being resistant to giving up the one vice I have left, and loathe to accept that men can have more guilt-free fun than we can, I'm not convinced that a bit of wine is the real problem.

However much (or little) truth is revealed by this particular bit of research, the truth about where the real stresses on our health lie continues to be shrouded in silence. Earlier this week, in front of me in the grocery store line-up was a woman, a cancer survivor (if the toque covering her hairless head was any indication), her cart filled with no-fat milk, low-fat coffee cream substitute, a Teflon pan, crackers, margarine, cereal (claiming to be heart healthy, but actually containing partially hydrogenated fat and a pile of other questionable ingredients), lean chicken breasts, diet pop and low-fat sugarless ice-

cream—all things she probably assumes will improve, not undermine, health.

NOT THAT AVOIDING xenoestrogens and growth hormones and trans fats and chemical food substitutes is any guarantee of avoiding cancer, but we know this: to prevent cancer (or survive treatment), we need every advantage we can get, and chemical- and hormone-laced nutrition refined within a millimetre of its life is no advantage.

Never mind that glass of wine.

What constitutes the bulk of our food intake carries infinitely more weight than whether or not we enjoy more than a half of glass of wine. (Half a glass? Somebody help me, please.) The truth is that our livers get as stressed trying to filter out the junk in our food and air and water as they do metabolizing alcohol, and we're talking constant bombardment on the food and water and stress front. Antibiotics, pesticides, preservatives, growth hormones, xenoestrogens, trans fats and the stress hormones our own bodies produce in our crazy take-unfinished-work-home world are no picnic, and at least that glass of wine brings with it a little pleasure, a little more of the merry heart that is the best medicine of all.

I know I'm preaching to the choir here, but what I dream about is clean air and water and food (I know that's asking a lot), a less North American speed-demon way of life—and until we can get that, I dream about natural, alternative ways of supporting liver function being covered by health care. ▀

Youth Start

**Want more than a job?
Are you between the ages of 15 & 30?**

Start your career!

YouthStart

provides paid on-the-job training.

Call Catherine

425.3730

www.bredin.ab.ca

Funded in part by
the Government of Canada's
Youth Employment Strategy

Canada



**bredin
institute**

PRADA DENIM
DIESEL
BOSS ORANGE
FILIPPA K
MAHARISHI
BAND OF OUTSIDERS
LOOMSTATE
ADIDAS ORIGINALS
HUGO
EARNEST SEWN
J LINDBERGH
KING BABY
FULL CIP
TRETONE
D&G
DRYKORN
TROVATA
NUDIE
PRPS
YMC



HENRY

81 AVENUE AT 104 STREET EDMONTON
780 430 2129
2115 4th STREET SW CALGARY
403 208 5030

WEST EDMONTON MALL EUROPA BOULEVARD
780 444 1850
WWW.THINKHENRY.COM

Asian war might not be so far away

COMMENT

DYER STRAIGHT

GWYNNE DYER
gwyne@vancouverweekly.com

The PLA commander stirred. "Comrade President, the Chinese people have always been a proud race. The Party and the People are united to restore China as the hegemon. Unemployment and poverty are nothing to that, bending the Peripheral Nations to our will."

"Comrade General, you must be mad," blurted another Politburo member. "You are talking about war—endless wars—all over the region."

"No, comrade, I am not. I am saying that if we topple one domino, the others will fall of their own accord." —from *Showdown: Why China Wants War With The United States*, by Jed Babbin and Edward Timperlake, Washington, 2006

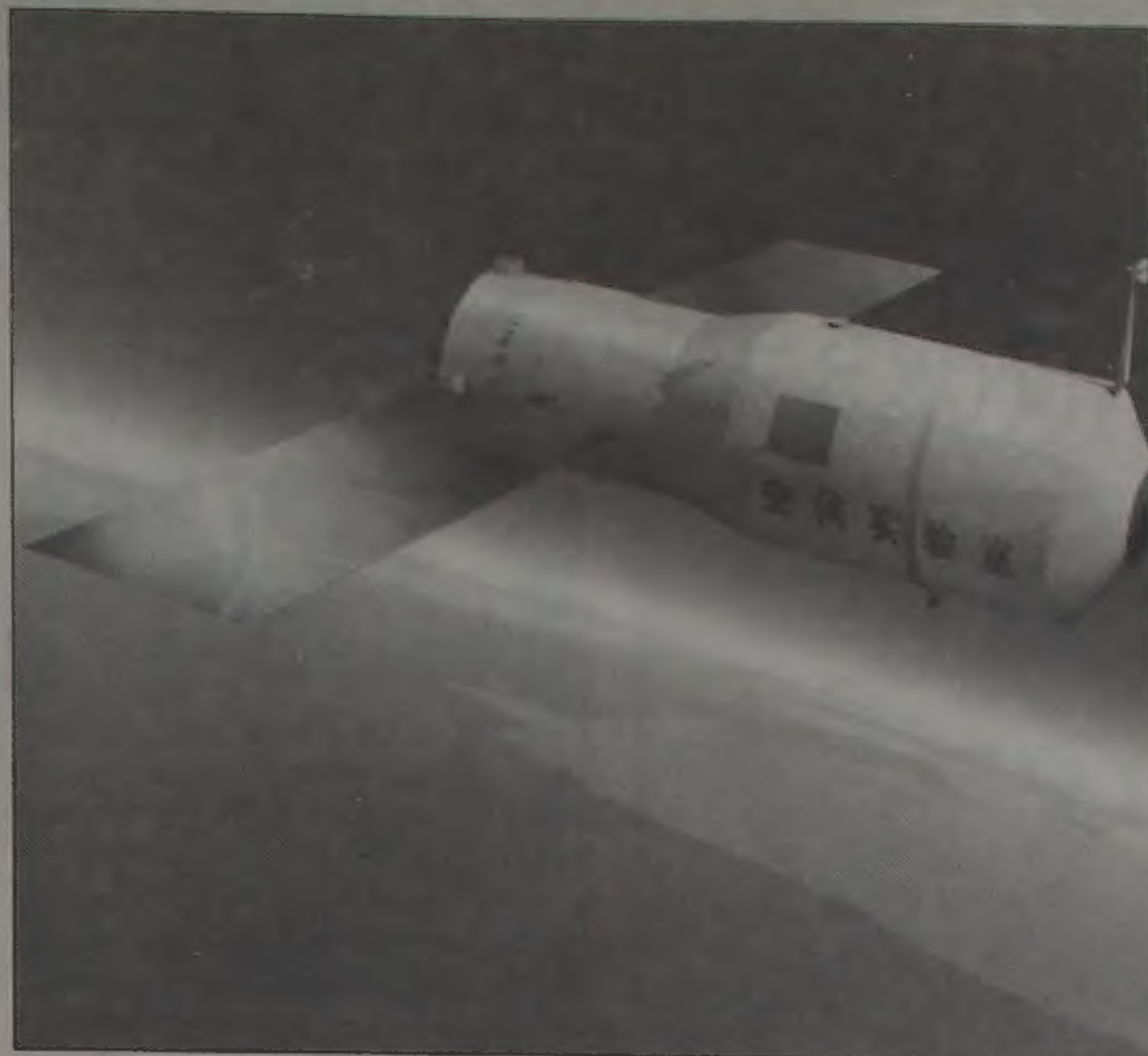
THERE IS A THRIVING little industry in the United States that produces magazine articles with titles like "The Coming War with China" and "How We Will Fight China," plus the occasional full-length book like Babbin and Timperlake's fictionalized scenario for a US-Chinese war. The "Chinese military build-up" is now a regular feature in the documents that the Pentagon produces each year to justify its budget demands—and now we have the dreaded Chinese satellite killer.

The website of the specialist magazine *Aviation Week and Space Technology* was the first to break the news: "Details emerging from sources indicate that the Chinese Feng Yun 1C polar orbit weather satellite, launched in 1999, was attacked by an asat (anti-satellite) system launched from or near the Xichang space centre." On Jan 11, China tested its first satellite-killer, and immediately afterwards the protests began to rain down.

"The US believes China's testing and development of such weapons is inconsistent with the spirit of cooperation that both countries aspire to in the civil space arena," said White House spokesman Gordon Johndroe. "We and other countries have expressed our concern regarding this action to the Chinese."

The usual suspects chimed in with identical condemnations of China's action. Australian foreign minister Alex Downer observed that "a capacity to shoot down satellites in outer space is not consistent with ... the traditional Chinese position of opposition to the militarization of outer space."

In Britain, Prime Minister Tony Blair read from the same script, saying that the test was "inconsistent with the spirit of China's statement to the UN and other



bodies on the military use of space."

Fair comment, since for the past decade China has been advocating a binding international treaty on the Prevention of an Arms Race in Outer Space. But what China did is certainly not inconsistent with the traditional American position on the militarization of outer space, which is that it's okay as long as we do it—the first US test of an anti-satellite weapon was 22 years ago.

China has been pushing for a treaty demilitarizing space for 10 years, and for 10 years the United States, which is vastly superior in space technology, has been refusing it. Of course, the Chinese may just be using the Bush administration's dogmatic hostility to any arms limitation treaty as a way to make themselves look good, while they just keep playing the exact same game as the Pentagon. Who knows? Manipulation and deceit are second nature to human beings—indeed, to all the higher primates. It doesn't matter. What matters is the nature of the game.

THE STRATEGIC POINT OF a satellite-killing missile is that it can deprive the opponent of his electronic eyes and his ability to control an entire battle zone in real time. (83 per cent of the communications of the invading forces passed through satellites during the invasion of Iraq.) Being able to kill American satellites would be an important equalizer if China ever had to confront the US Seventh Fleet in the Strait of Taiwan.

But be realistic: China could never down all the American satellites. There are some 300 in low orbits that would

have to be dealt with, and in a few hours the Xichang launch site would be smoking rubble. The surviving US satellites would take over the command-and-control function, American stealth aircraft would take over the reconnaissance, and it would all play out just about the same way as the current Taiwan crisis scenarios assume—except that a target deep within China, Xichang, had been hit.

Now we're talking homelands, so it's getting frightening, but don't panic. They'll never let it get out of control. The United States and the People's Republic of China are indissolubly bound together by trade, and war is inconceivable.

Maybe, but consider these remarks by Will Hutton, whose book on contemporary China, *The Writing on the Wall*, was published in Britain this month.

"Very few [people elsewhere] understand the Bismarckian, pre-1914 feel to Asian great power politics. ... Asia is a powder keg of competing nationalisms, battles for scarce energy resources and unresolved mutual enmities. ... It is no longer scaremongering to warn of the small but growing risk of a devastating Asian war."

China doesn't want such a war. Neither does the United States, or Japan or anybody else. But nobody wanted the First World War, either. It came, as contemporaries said, "out of a clear blue sky." ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in *Vue Weekly*.

It's got stars in it ...

HOCKEY

IN THE BOX

DAVE YOUNG AND TB PLAYER
inthebox@vancouverweekly.com

A short week for the Oilers left our little team's fans as confused as ever after a 4-1 win over the Ducks and a 4-0 loss to Calgary. Obviously any win is a good one—especially a win over a league-leading team like Anaheim—but losses to Calgary stink. Shutout losses to Calgary at home when the bad guys don't even have Jarome Iginla stink even more.

MR SMYTH GOES TO? Signing Ryan Smyth before trade deadline, keeping Ryan Smyth for another playoff run or trading Ryan Smyth to prevent losing the player with nothing in return seem to be the options Kevin Lowe is facing right now. The trade deadline is around the corner and Smyth's unrestricted free agency is the talk of the town—well, Smyth and that crazy video game/symphony thingie seem to be the talk of the town this week. Despite losing his cool and telling the press that he's sick of taking "hometown discounts" Smyth has been pretty quiet about any contract updates and seems to want to sign with the Oilers. But it feels like we're getting closer and closer to seeing the longtime Oiler in another team's jersey. That stinks. Like losing to Calgary. DY

THE SKILLZ TO PAY THE BILLZ Just a few notes on Tuesday's NHL Skills Competition and the Young Stars Game. As far as the game went, I haven't seen that much floating since I last played Div 6 beer league. I mean, I know that everyone wants to see the pretty goals, but how pretty can they be when you have to beat exactly zero players to get a break-away? As for the Skills Competition, I was a little disappointed. No records broken. No highlight-reel shootout goals. No Fastest Skater laps under fourteen seconds (this is not surprising, considering it was on the "awesome" ice of Dallas.) Just a bunch of guys who looked like they'd been up way too late the night before (I guarantee you, they were). By the time you read this, we'll know if the game itself is as big of a lemon as the first day's festivities. But hey, it's All-Star weekend. It's about signing autographs, photo ops and catching up with old buddies. And somewhere in there they even play a game. Sort of. TB

SIGN YOUR LIFE AWAY. NO, REALLY. Is there a contract extension curse? Injured players on the Oiler squad this year

include Ethan Moreau (signed a four-year extension Oct 6; injured his shoulder two weeks later) and Steve Staikos (signed a four-year extension in late November; is on the Injured Reserve right now). Ales Hemsky signed a six-year deal this summer; he has missed nine games already with a bad shoulder. Jarret Stoll added two years to his contract this summer; he got his nose broken against Anaheim last week. Maybe that's why the Oilers are reluctant to offer a contract to Ryan Smyth, who didn't score a goal in the crappy loss to Calgary last week. DY

A DEVIL OF A NEW JERSEY I'll need a little time to really decide how I feel about the new RBK "Edge" uniform systems. My first reaction: the tight new jerseys look too much like those awful tight t-shirts asshole clubbers wear. Then I wondered what they would look like on Lee Fogolin (hairiest neck in hockey). Would his body hair stick out of the ventilation holes? Ick. That would be disgusting. Like losing in a shutout to Calgary. DY



OK, these photos aren't exactly the same, but trust me. When I saw ex-Oiler Bill Guerin introduced at the NHL Skills Competition, I could've sworn it was CityTV's Bill Welychka standing on the blueline. I hear he's pretty good, but c'mon ...

ICE, ICE BABY Once upon a season, the Oilers used to boast of their top-notch ice surface. The Patrick Stefan flub on the empty net last month for Dallas couldn't be a bigger example of how far the Rexall ice quality has dropped. The puck bounced about six inches into the air. Oiler fans used to boast of the ice quality in Edmonton, as if it was another example of the innate superiority of hockey played in Canada. It's not great anymore. Why? Conspiracy theory: it is being allowed to degrade in an attempt to give the Feds, Province and City another reason to fund a new Oilers palace. Brain Drain theory: Oiler ice-magician Dan Craig is now working for the NHL and not the Oilers. Equipment theory: the ice plant is old and needs upgrading or replacement. See Conspiracy theory for a solution. DY

IBEW

424

LOCAL 424



EDMONTON 461-9086
WWW.IBEW424.NET

join a winner!

• EDUCATION
• HEALTH CARE BENEFITS
• GRIEVANCE

FALUN GONG

CONTINUED FROM PAGE 5

It has, for the most part, been successful: these are the images most likely to spring to Chinese minds when hearing the phrase "Falun Gong," certainly not the peaceful caucasians meditating in *Epoch Times* stories many Canadians would be familiar with. Many viewers in mainland China see Falun Gong as a death cult along the lines of the Jim Jones followers in the 1970s.

Within a Canadian context, however, this portrayal is unlikely to hold water. Former Edmonton-area Liberal Member of Parliament David Kilgour's damning 2006 report on human rights abuses of Falun Gong practitioners in China and allegations of involuntary organ harvesting of executed state prisoners are more likely to stick in people's minds.

SO DOES THE CRTC's decision to approve all nine channels reflect a generous measure of faith in Canadian viewers' ability to discern facts from the media for themselves? Partly. But in large measure, it is also reflective of Chinese media's growing clout within the country as well as abroad. For the millions of Chinese-speakers in Canada today, homegrown services offered in Mandarin and Cantonese are simply insufficient.

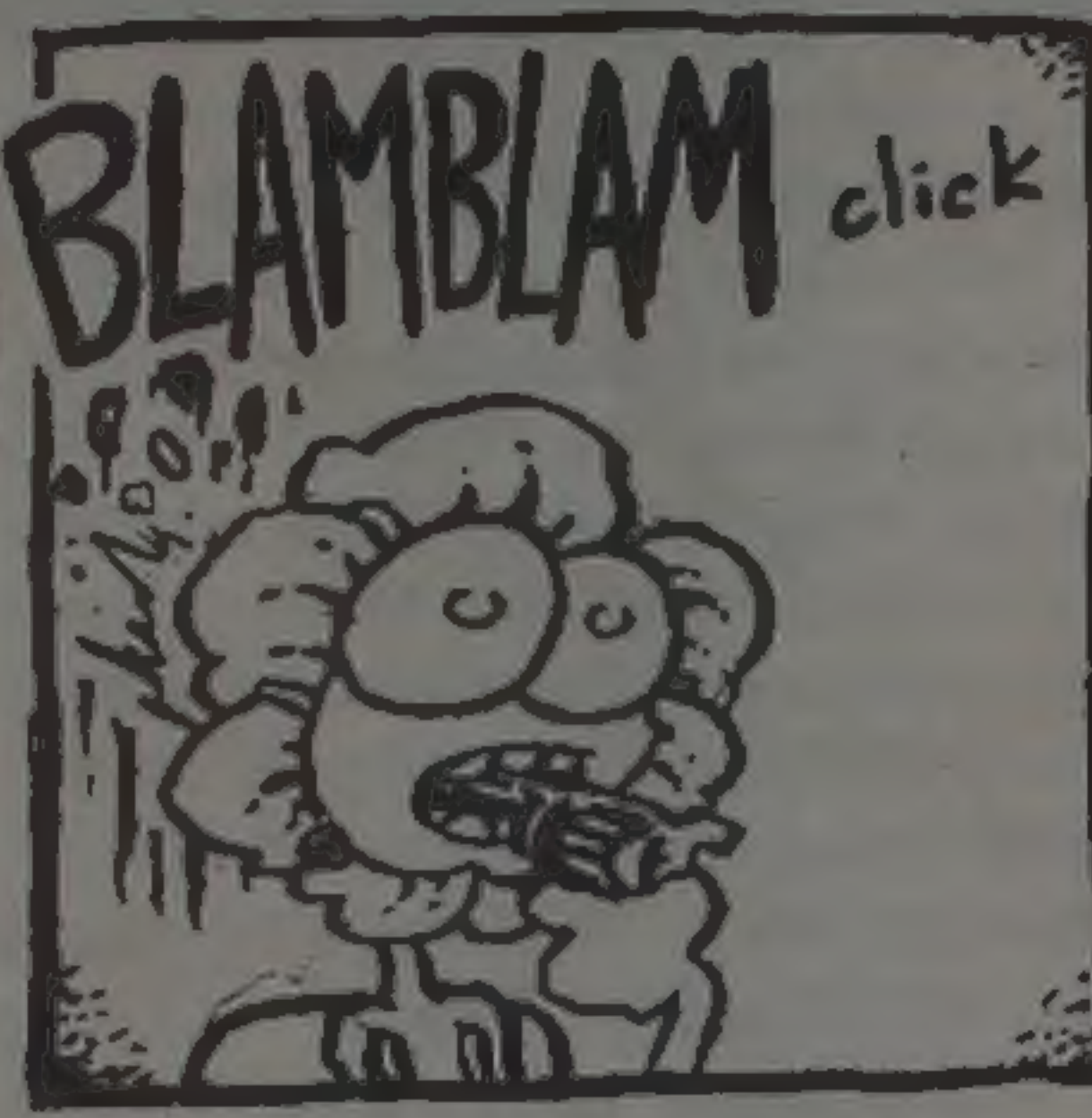
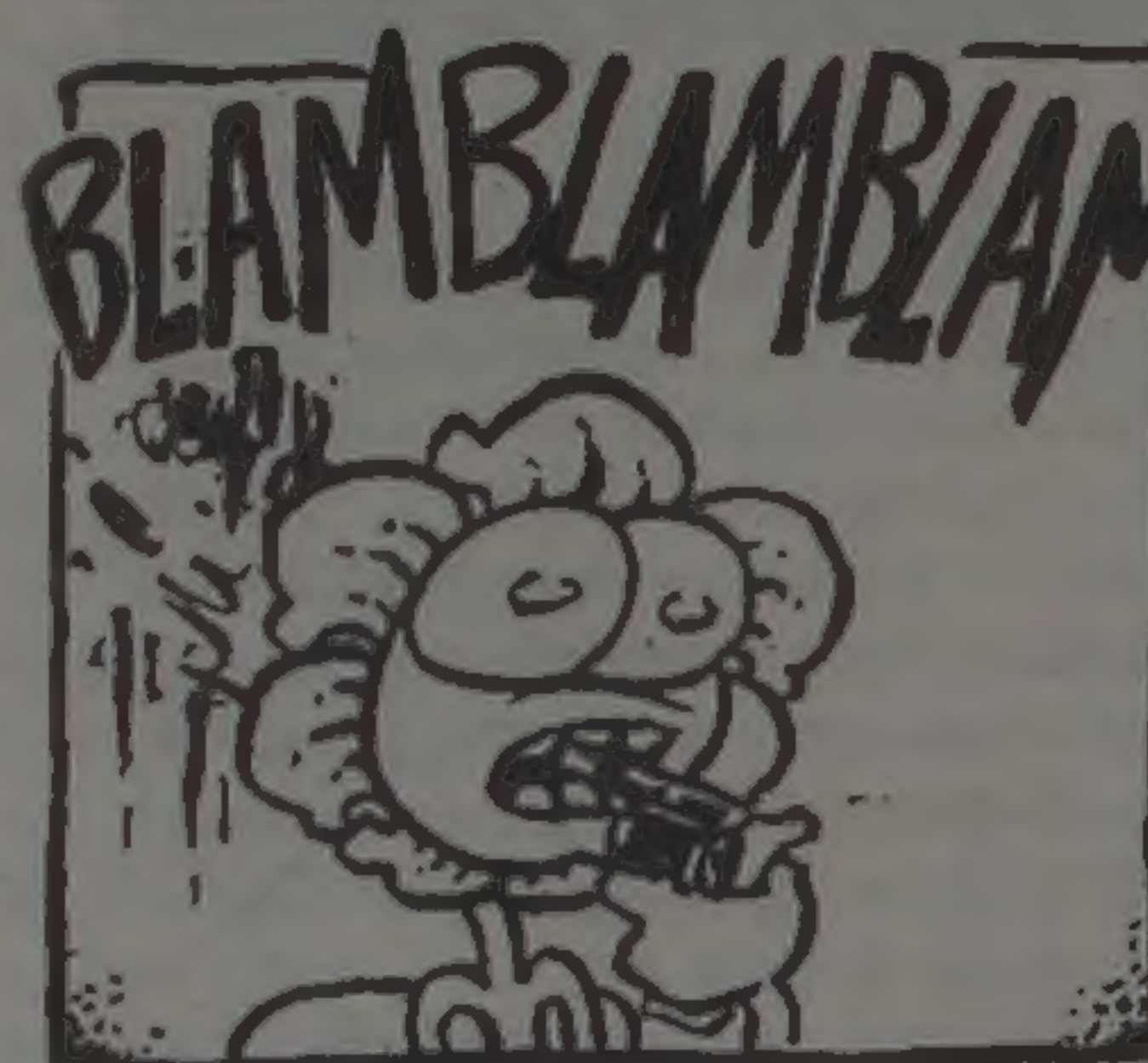
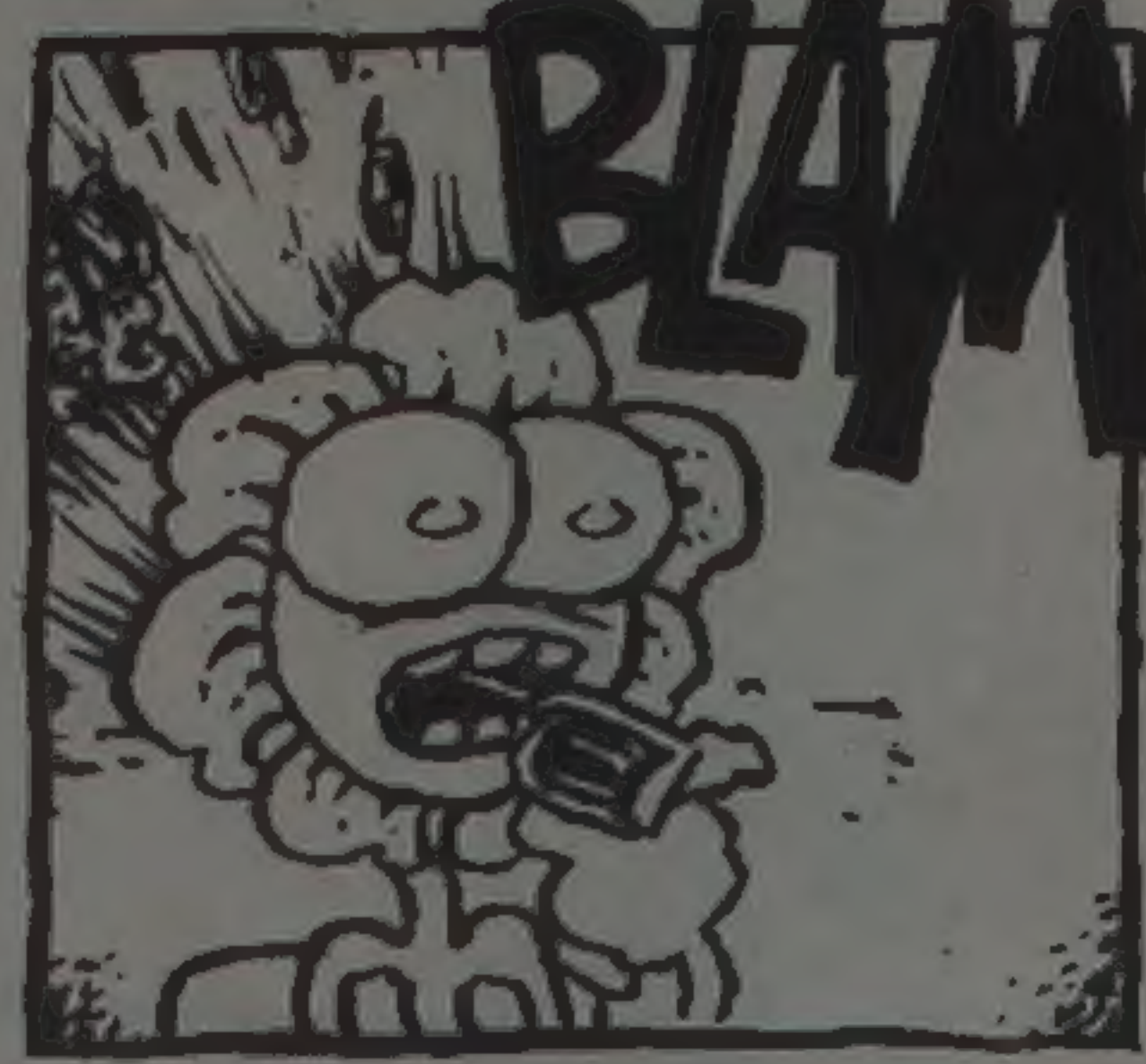
While demands for greater diversity in broadcasting also influenced the CRTC's decision to approve Al Jazeera's Arabic-language interna-

tional channel in 2004 (before Al Jazeera English debuted last year), it didn't come without restrictions. In that case, the CRTC made the channel prohibitively expensive for domestic carriers to pick up by imposing a requirement that it be monitored throughout the day for abusive content.

In that process, evidence of anti-Semitic broadcasts was more current and well-documented, but the CRTC also didn't have to face raising the ire of millions of Arabic speakers demanding access to the channel. And both Al Jazeera and CCTV were available on satellite long before approval, regardless of what the CRTC had to say about it. But in the case of Al Jazeera, circumstances made it more feasible for the CRTC to impose costly regulations on the channel's carriers.

In the case of the channels from China, the CRTC's hands are more tightly bound. Despite protests from the FDAC and other groups, thousands of letters were sent to the CRTC in support of these channels coming to Canada. Whatever the ultimate reasoning behind their decision, the CRTC decided to place the onus on potential victims to report any abusive content, with the possibility of CCTV-4's removal from Canadian airwaves if complaints arise.

In more ways than one, the breathtaking modern design of the new CCTV headquarters being built in downtown Beijing is reflective of an inescapable reality: the dragon has arrived. ▽



TOP 10 RINGTONES

- 1) Smack That feat. Eminem Akon
- 2) I Wanna Love you Akon
- 3) Super Mario Bros. Super Mario Bros.
- 4) Irreplaceable Beyonce
- 5) Lips of an Angel Hinder
- 6) Fergalicious Fergie
- 7) You Don't Know Eminem
- 8) My Love Justin Timberlake
- 9) Enter Sandman Metallica
- 10) Money Maker feat. Pharrell Ludacris

first DIBS
EXCLUSIVE RINGTONES
TEXT "DIBS" TO 4321 & HAVE 1ST DIBS
DELIVERED RIGHT TO YOUR
VIRGIN MOBILE PHONE!
THIS WEEK'S
FEATURE
ARTIST: **FAT JOE**



Get all the info
you need at
vueweekly.com

or pick up your
copy at our office
10303-108 st.

EDMONTON DATE NIGHT



**TAKE CONTROL
OF YOUR LOVE
LIFE THROUGH
SPEED DATING.**

EDN
edmonton date night

424-3283

WWW.EDMONTONDATENIGHT.COM

Attend an Info Week session and we'll waive your NAIT application fee.

Don't miss this opportunity to get details about NAIT's wide range of full-time programs. Our free info sessions focus on different career sectors each evening, as shown below.

Daily schedule:
6:00 p.m.: Welcome to NAIT presentation, NAIT Shaw Theatre
7:00 – 8:00 p.m.: Parents as Career Coaches seminar, NAIT HP Centre, WB210
6:30 p.m., repeating at 7:45 p.m.: individual program info sessions (check website for room locations)

MONDAY FEBRUARY 5

Business & Administration

- Administration des affaires (Bilingual Business Administration)
- Applied Banking & Business
- Bachelor of Applied Business Administration - Accounting
- Bachelor of Applied Business - Finance
- Business Administration
- Accounting
- Marketing
- Legal and Realtime Reporting
- Medical Transcription
- Office & Records Administration

Media Arts

- Digital & Interactive Media Design
- Graphic Communications
- Graphic Sign Arts
- Photographic Technology
- Radio & Television

Hospitality & Culinary Arts

- Baking
- Culinary Arts
- Hospitality Management
- Nutrition & Food Service Management
- Retail Meatcutting

Academic Upgrading programs
Alberta Apprenticeship

TUESDAY FEBRUARY 6

Engineering & Applied Sciences

- Biological Sciences
- Biomedical Engineering Technology
- Building Environmental Systems Technology & HVAC
- Chemical Engineering Technology
- Chemical Technology
- Forest Technology
- Geological Technology
- Industrial Heavy Equipment Technology
- Instrumentation Engineering Technology
- Materials Engineering Technology
- Mechanical Engineering Technology
- Petroleum Engineering Technology
- Power Engineering 3rd Class, 4th Class & Power Engineering Technology
- Water & Wastewater Technician

I.T. & Electronics

- Aviation Pilot Training
- Avionics Engineering Technology
- Bachelor of Applied Information Systems Technology
- Computer Engineering Technology
- Computer Network Administrator
- Computer Systems Technology
- Electrical Engineering Technology

- Electronic Service Technician
- Electronics Engineering Technology
- Network and Security Support Analyst
- Network Engineering Technology
- Telecommunications Engineering Technology

Trades-related programs

- Aircraft Skin and Structure Repair
- Auto Body Technician, Pre-trades
- Automotive Mechanic, Pre-trades
- CNC Machinist Technician
- General Mechanic
- Golf Course Turfgrass Management
- Harley-Davidson Technician
- Heavy Equipment Service (Think Big)
- Marine Service Technician
- Machinist, Pre-employment
- Millwright, Pre-employment
- Millwork & Carpentry
- Motorcycle Mechanic, Pre-employment
- Outdoor Power Equipment Technician, Pre-employment
- Woodworking and Furniture Design

Academic Upgrading programs
Alberta Apprenticeship

WEDNESDAY FEBRUARY 7

Building Construction & Design

- Architectural Technology
- Civil Engineering Technology
- Construction Engineering Technology
- Engineering Design & Drafting Technology
- Graphic Sign Arts
- Interior Design Technology
- Millwork & Carpentry
- Woodworking and Furniture Design

Environment & Land Management

- Geomatics (Surveying) Engineering Technology
- Landscape Architecture Technology

Recreation & Outdoors

- Golf Course Turfgrass Management
- Harley-Davidson Technician
- Marine Service Technician
- Motorcycle Mechanic, Pre-employment
- Outdoor Power Equipment Technician, Pre-employment

Academic Upgrading programs
Alberta Apprenticeship

THURSDAY FEBRUARY 8

Animal Studies

- Animal Health Technology
- Equine Studies
- Veterinary Administrative Assistant

Health Sciences

- Biomedical Engineering Technology
- Combined Laboratory & X-Ray Technology
- Cytotechnology
- Dental Assisting
- Dental Technology
- Denturist Technology
- Diagnostic Medical Sonography
- Emergency Management
- Emergency Medical Technology - Paramedic
- Magnetic Resonance
- Medical Laboratory Assisting
- Medical Laboratory Technology
- Medical Radiologic Technology
- Medical Transcription
- Occupational Health & Safety
- Personal Fitness Trainer
- Respiratory Therapy

Academic Upgrading programs
Alberta Apprenticeship



THE NAIT INSTITUTE OF TECHNOLOGY

All sessions on Main Campus, 11762 - 106 Street • Free Parking each evening
For more information: www.nait.ca • email: askanadvisor@nait.ca • 471-8874

international WEEK 2007

Monday January 29

International Week

KEYNOTE ADDRESS

RONALD WRIGHT



The Traps of Progress

12:00–1:30 pm

Myer Horowitz

U of A Students'
Union Building

Webcast to
Augustana Chapel

Monday January 29

VUE
WEEKLY

international WEEK 2007

FEBRUARY 2, 2007 | 7:30 PM | MYER HOROWITZ THEATRE
Tickets available at the International Centre and the SUB Infobooth \$10 (\$12 at Door)

POWER & SILENCE

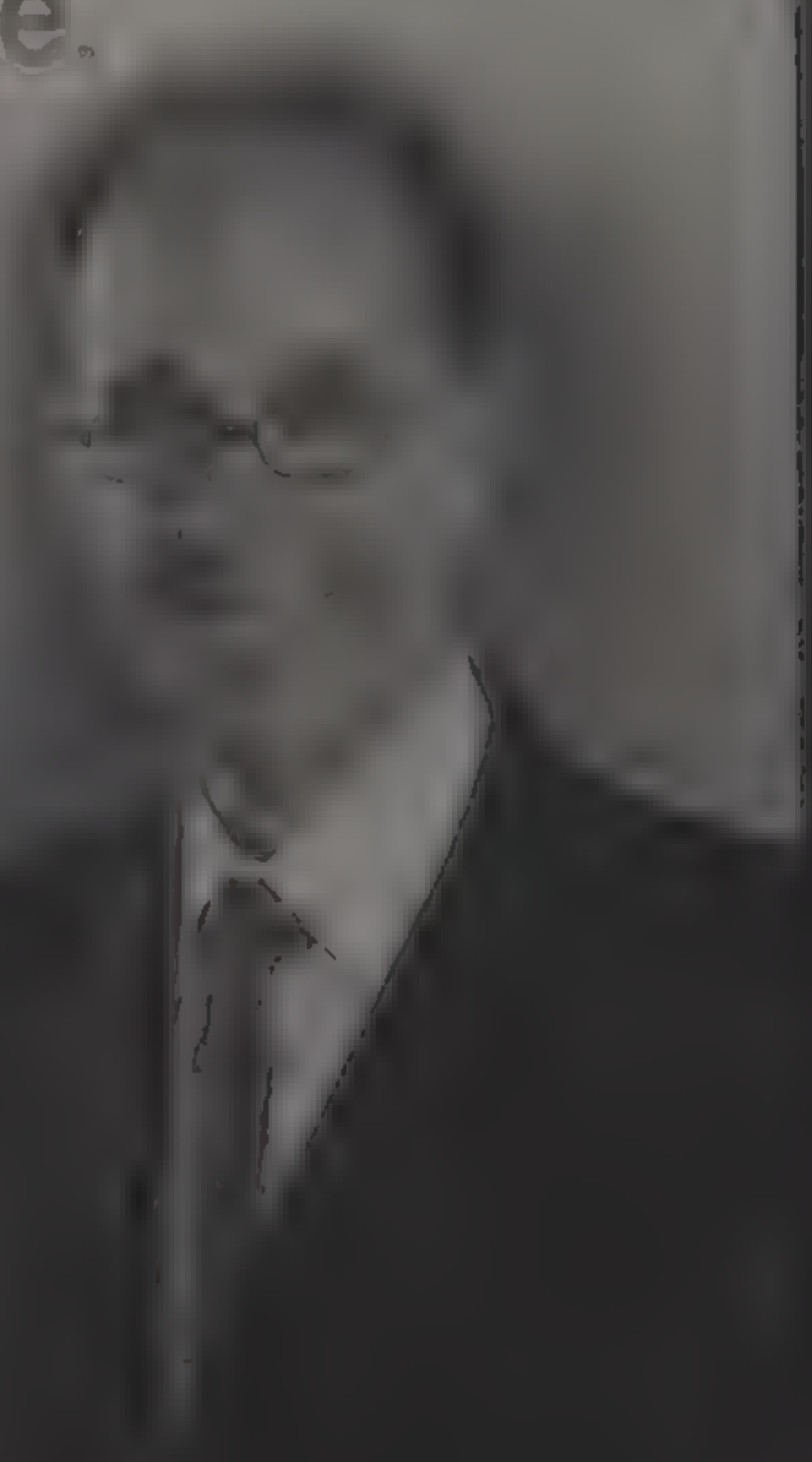
Kinnie Starr Firefly Theatre
KITA NO TAIKO Sufi Music Ensemble
GUMBOOT DANCERS TANGO SHOWCASE
RAGHSAN NUNTA!

VUE WEEKLY

▶ HAVING FUN SHOULDN'T KILL YOU.

ENOUGH
IS ENOUGH
Let's stop the violence.

This is my city.
This is my home.
We won't let violence destroy it.
If it means saving a life,
or losing someone forever.
We will do what is right.
Not what is easy.
Enough is enough.
Let's stop the violence.



Geek night at the symphony

GAMES INFINITE LIVES

DARREN ZENKU
infiniteives@vuwweekly.com

"I've nvr seen so many ppl pictochatin!!!"
—nEfAr10uS

Mr nEfAr10uS's excitement was shared by many, including myself. The air of the Jubilee Auditorium lobby before the *Video Games Live* concert was thick with Nintendo DS WiFi signals, PictoChat impulses networking LOLz and WTFs at the speed of thought. Outside of gaming expos and (maybe) sci-fi conventions, where are you going to get this kind of DS dork density?

And, man, was the place dork-dense. Walking into the Jube was a weird combination of homecoming and alienation for me, sort of like I imagine visiting one's old high school must feel—time was, this (or, an earlier version of this) was my tribe. I rolled with the D&D nerds, the *Star Trek* fans, the anime geeks; I hit the cons and talked shit in that inimitable braying dork-dialect. I copped furtive feels off costume-contest cleavage-cuties and quoted *Monty Python*—but I never wore a cape, fedora or black duster. All that's all past now—internet-enabled, the neo-nerds are light-years beyond me, and I'm feeling kind of old, and sort of creepy for even opening my DS; suddenly, I saw myself on the other side of the "Gawd, that loser must be at least 30!" chuckles. Paranoid.

But, shit ... this concert, an evening of symphonic arrangements of music from videogames performed by our own Edmonton Symphony Orchestra, is heavily old-school-centric; if a geezer like me—I had one of the first black-and-white *PONG* knockoff decks, god-damnit!—doesn't belong here, then nobody does. It's the nerd event to beat all nerd events, and it gives the packed house of gamers a heartfelt of that most precious of commodities: legitimization. The game arts are culturally valid. Would the ESO be doing this if it weren't so? *Video Games Live* founder/huckster/host Tommy Tallarico enthuses something to that effect from the stage, and the crowd whoos in triumph.

HONESTLY, THOUGH, THE MOST middle-brow of pops recitals is ultra-refined compared to the sideshow of VGL. From the "I can't read you" sampling of *Legend of Zelda*

through the blazing laserbeam spotlights and big-screen game footage, the live scored audience-participation gaming contests through the *Metal Gear Solid* pantomime, to the gimmicky stuntsmanship of the musical performance itself the show is pure smoke-and-mirror-cheese. That's not a bad thing—from the constant applause and appreciation, it's clear everyone's having a great time; how else could this show be presented to this audience?—but it's not, you know, the *symphony*.

Part of the problem is that a lot of this music couldn't stand up without the flashy show to support it. The "Classic Arcade Medley" that kicks off the evening (after the costume contest, I mean) is a seriously slack kludge—a very un-melded medley—of the catchy ditties that gave the first decade of coin-op their sonic background. Without the nostalgia-prod of the onscreen gameplay videos ("Whoa! I remember *Rastan*!") the tunes would be emotionally inert tootling.

As the evening moves on though games history and the selections move from symphonic arrangements of pieces originally composed for monophonic electronic bleep-generators and into modern game scores, works written specifically for orchestral performance, the weakness persists—as the musical factor contributing to an overall in-game emotional effect, many of these (*Halo*, some of the better *Final Fantasy* music) are masterpiece pieces, but as stand-alone works they seem manipulative, flat, and naked, derivative. Even the beloved *Legend of Zelda* theme was shown as empty "heroic" bombast.

But we ate it up. Did I shout "Yeeeah!" when the ESO dropped the off-the-shelf Russian riffs of *Tetris* on us? I did. Did the whole damn place erupt every time a selection from one of the umpteen *Final Fantasy* titles made its appearance? I did. Did we all "dum-dum-dum-de-dum dum-dum" along with *Super Mario Bros.* at the point where we almost drowned in the orchestra? Shamefully, yes. We were having a good time, group-bonding over our tribal folk music, our faces bright with the crackling beneath the music.

"OMG HALO 3!!!!!"
"LOL 360 SUXXX"
"HITLER RULZ"
"WTF HITLER?????"
"J/K Hitler sux 2" ▼

IMMIGRATION

CHRISTOPHER FREEMAN

here a year," he complained. "We have thousands and thousands of people who are here illegally that we have to deal with."

Still, he does intend to bring the matter up with Immigration Minister Diane Finley in caucus this Friday, and he said he will actively follow the case even once Teguharja is back in Indonesia.

"There's not a whole lot we can do [once Teguharja is back in Indonesia], but sometimes you can have a short discussion with an ambassador or something and sometimes you can make things happen," he explained.

"You can't do it officially, but you sometimes get things done quietly."

Teguharja isn't letting this political and bureaucratic finger pointing take the image he has of the country near. He hopes to be a citizen of someday soon. If anything, the whole experience has reaffirmed his reasons for thinking highly of Canada and its people.

"I never dreamed that I would have this many people standing behind me and supporting me," he said, his voice wavering with emotion. "It's amazing—I've never experienced anything like this. The response of customers has been so sincere and so personal."

"I feel very touched, and I am emotionally very close to those people, my customers," he continued. "The reaction has left me speechless." ▼

Go 'Burf' to the future with fondues, Mars bars and Nancy Greene

PHOTOGRAPHY: JAMES VUE/VIEWEER.COM

Warm weather, lots of terrain to explore and a ski-in, ski-out village that offers all the amenities, those were the main things that I'd heard over the years and what I expected when I chose Sun Peaks resort near Kamloops for a January ski vacation. Well, two out of three ain't bad.

For Albertans, skiing in -20 weather is not that unusual. But when you're at a resort renowned for its milder temperatures, you arrive hoping for a bit of a break from the cold. That wasn't the case at Sun Peaks during the second week of January, when the thermometer wouldn't budge any higher than -20 during the day, but like good Albertans, Mandy and I bundled up and made the best of it.

Sun Peaks has always been one of those "maybe next year" resorts for me. This winter, "next year" finally arrived. The stories I'd heard about the resort were always mixed. Some loved it but others said there was often not enough snow. From what I saw, there was great coverage throughout the mountain, a bit of powder to play in and more terrain than we could even start to do justice to in just a couple of days.

With 121 runs spread over three mountains, Sun Peaks has no shortage of choice for skiing and snowboarding. The place is big—it's the third largest ski area in Canada—and the diversity of terrain is impressive.

First and foremost are Sun Peaks' glades. There are places to ski in the trees everywhere you go. Nice rolling glades with well-spaced trees on runs like Three Bears even had intermedi-

NS AREA

ate-level Mandy asking to take more tree runs.

The terrain covers all the bases too. High alpine riding through open bowls and snow-encrusted trees along with gnarly steeps are the highlights of the Burfield area, on which the original Tod Mountain ski area was opened in 1961.

Since the takeover, two more mountains have been added into the mix and more are in the works. Much of the newer terrain consists of long, cruising runs that accentuate both the immaculate grooming and the 881-metre vertical, highest in the BC interior.

THE VILLAGE IS centred at the base of the three main lifts that service the two newer mountains, Morrisey and Sundance, and has a good selection of upscale shops and restaurants. The location of the Burfield Quad lift and Mt Tod on the other end of the valley, well away from the main village, makes the distinction between the old area and the new even more obvious.

Anchoring the village is the Delta Sun Peaks Resort complex, which has the perfect ski-to-the-door location. It's got all the bells and whistles that a top-notch mountain accommodation needs: outdoor pool and hot tub, restaurants, a wine outlet, rental and retail shops—it's all you expect from a slope-side destination resort hotel.

Unfortunately, the cold weather made spending much time wading or hot tubing an activity better suited to polar bears than humans. Ditto for



checking out the reverse bungee ride and tube park in the main base area, or the cross-country ski trails.

Sun Peaks started as Tod Mountain, a regional ski area purchased in 1993 by Japanese company Nippon Cable. Since then it has been transformed into a four-season destination resort through over \$450 million in investment. There is a four-phase master plan and the second phase is just underway with the eventual goal of developing a

second "East Village" and adding more terrain and lifts on two more mountains. The place is already big, but it will be huge in the near future.

Lunch with Ashley Tait, the resort's communications director, was a welcome break from the cold on the first day. As a newcomer herself (it's her first winter at Sun Peaks), she's still excited to be exploring all the terrain and could relate to our questions on where to go and how to get there.

Due to the cold temperatures the Burfield area was closed that day, so naturally it was the place I wanted to see the most. Ashley admitted that she was still being shown little pockets and lines through the trees that only the locals seemed to know and used to get to the Burfield area.

"They could have left Burfield out when they started developing Sun

CONTINUED ON PAGE 13

Ski Right To Your Door!

Panorama Mountain Village

- The comforts of home in a professionally managed, privately owned, home or condo.
- Only a short scenic 1.5 drive from the heart of BC's beautiful Columbia Valley.
- Ski, snowboard, cross-country ski, snowshoe, heli-ski, fish, hot pools, sauna, restaurant, boutiques, shopping and lessons all within walking distance.
- All properties are equipped with a fireplace, microwave, dishwasher, fridge, stove, TV, DVD, patio and gas bbq.
- It only makes sense to enjoy your winter here. Get a way at Panorama with High Country Properties!

1-800-665-1801

www.highcountryproperties.com

out of bounds

ski & snowboard

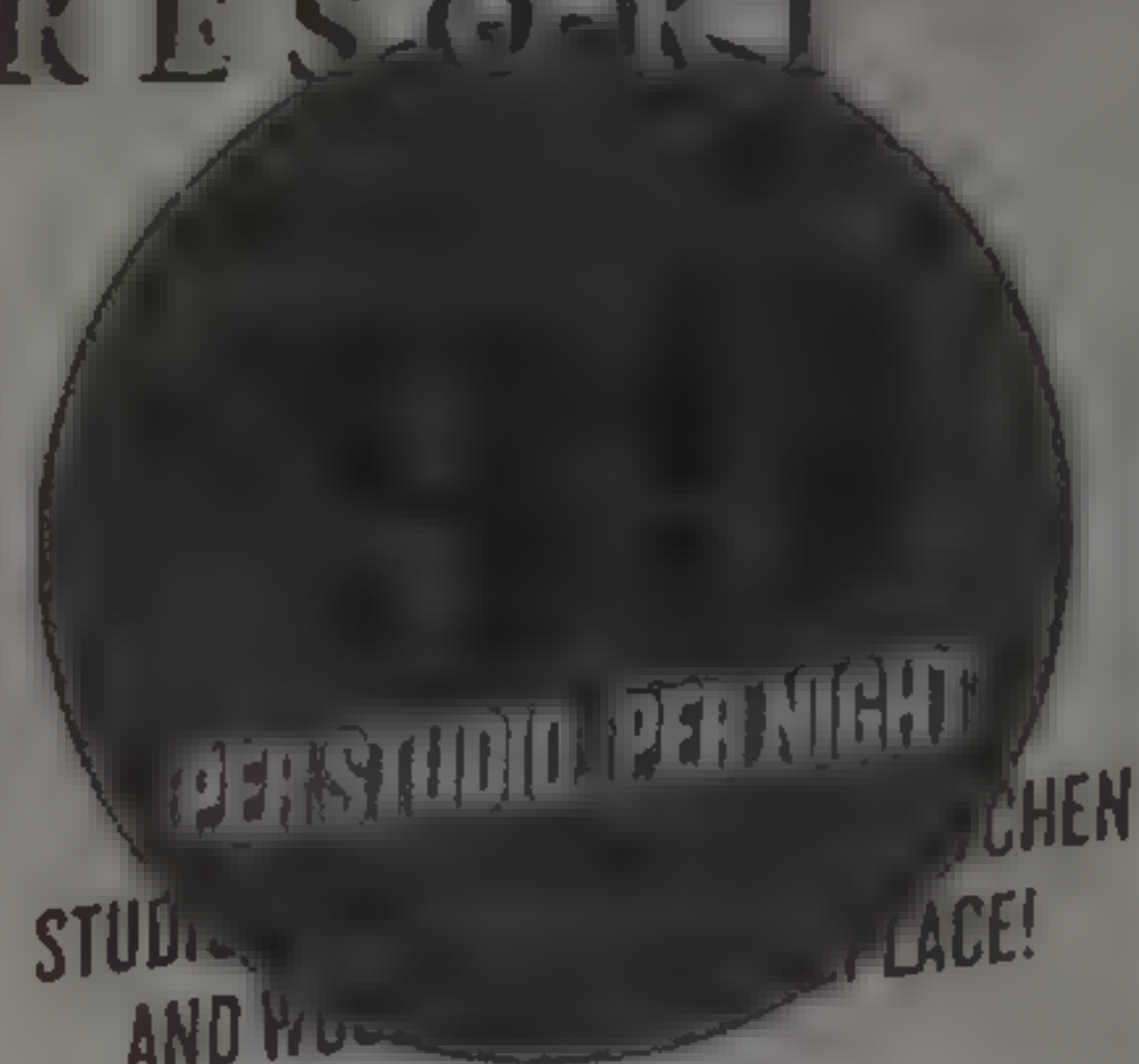
888-4-199-6666
Edmonton, Alberta
780.421.1111

KILLER VÖKYL SKI
• PLUS SKI'S
IN STOCK NOW

**GIVE A GIFT
TO YOURSELF...**

*Escape to
the Luxurious,
Romantic &
Affordable*

Hidden Ridge RESORT



* Plus Tax, Some Restrictions May Apply



VISIT BESTOFFALBERTA.COM FOR DETAILS
CALL 1-800-563-5761 FOR RESERVATIONS



Two Canadians on podium as others crash

HART GOLBECK / hart@vancouverweekly.com

Last weekend, Canadian skiers Erik Guay and Manuel Osborne-Paradis finished second and third at the World Cup downhill event in Val D'Isere, France.

This is the first time since 1994 that two Canadians from the men's team have stood side by side on the podium. The last time this happened, Edmonton's own Ed Podivinsky was celebrating a gold medal while Carey Mullens grabbed the silver at a downhill race in Austria.

Guay and Osborne-Paradis had early start positions, so after posting their times early they stood arms around each other for 44 minutes while the rest of the skiers hurtled to the finish. None were able to dislodge them and some had spectacular crashes.

In one crash a European skier knocked himself out as he fell backwards on his helmeted noggin. It was

RACING

not a pretty sight as his lifeless body flipped and he skidded for a hundred metres on his face before crashing into the safety net. Another skier totally misjudged a bump and when the cameras caught up with him he was upside down and out of control.

Since this was not an aerial event that was not a good thing, and he crashed through some fences before bouncing off the heavy nets.

World Cup leader Bode Miller crashed as well but his was not a spectacular and he sustained no injuries like the others. These men were the seventh and eighth for their team this year and other countries are starting to take notice. Again the Canucks are a team to be reckoned with. ▽

SUN PEAKS

CONTINUED FROM PREVIOUS PAGE

Peaks," she said. "But they preserved and improved it by putting in a new chair. This summer they invited some of the locals to find and clear the overgrown trails and glades they used

to ski decades ago. Now we have more great glades and very challenging runs over there."

In the afternoon, a brief trip on Mt Morrissey was the highlight. It sits in the shadows much of the day and it was even colder than the other mountains. Morrissey is serviced by a single quad and has lengthy, rolling runs with some steeper sections through the trees.

APRÈS SKI AT Sun Peaks is famous around a different event every night of the week. Thursday was mountain fondue night, so we rode back to the mountain and slid into a fondue feast.

After a freezing day on the slopes, the pots of fondue cheese, omelette and chocolate looked so warm I wanted to dip my whole body in. Headlamps were donned for the ride down and the beauty of skiing under a clear sky was our reward for braving the temperature.

The next morning the Burfield chair was opened and we headed to our promised land. The 22-minute ride to the top of Mount Tod on the Burfield Quad is worth the wait. A different world waits at the top, filled with wide intermediate runs and snow ghosts (those snow-covered ice-covered trees which you only see in high alpine areas in the BC Interior). A brief taste of some of the trails and the steep lower down in Burfield was all that we could fit in before packing up and heading back across the Rockies.

It's an eight-hour drive in good conditions to get from Edmonton to Sun Peaks, so spend a few days and make it worth your while. Lift tickets are reasonable \$60 so take the time to explore the entire place. You might even see Nancy Greene (she owns one of the lodges at Sun Peaks and keeps a high profile at the resort). If not, what we did and just buy a Mars bar and think back to those commercial she used to be in. It always looks warm where she skied. ▽

Ski PACKAGE

STARTING AT \$99⁰⁰

Per person, per night (plus taxes)
based on 2 adults

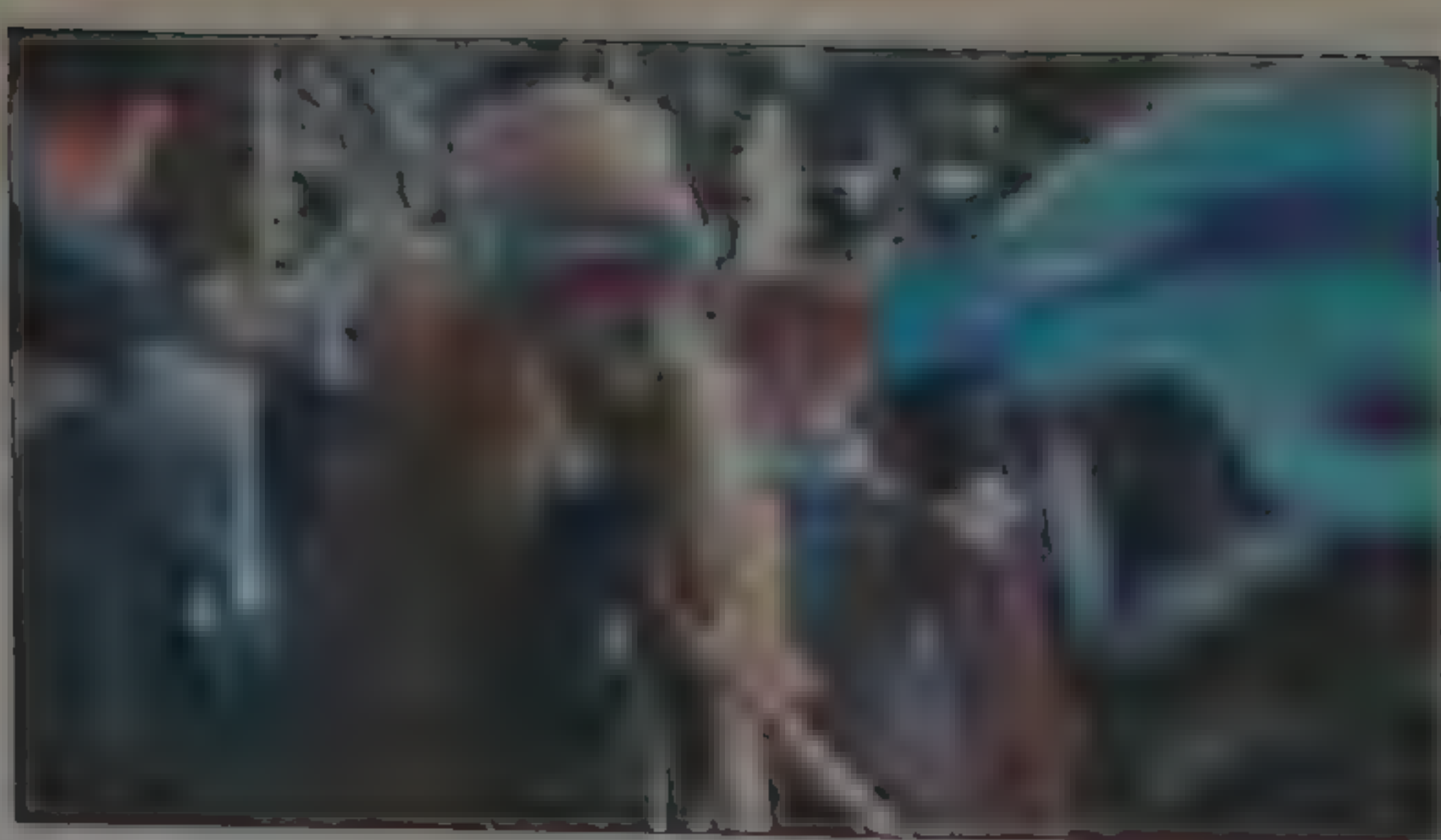
PACKAGE INCLUDES:

- A room with two queen beds
- One adult ski pass for a full day of skiing in the Canadian Rockies at one of these amazing ski resorts: SUNSHINE, LAKE LOUISE or NORQUAY
- Free Continental Breakfast
- Three story waterslide
- Hot tub

1402 Bow Valley Trail, Canmore, Alberta T1W 1N5
Toll Free 1.888.678.4656
Local 1.403.609.4656



**CANMORE
INN & SUITES**



Sunshine has everyone seeing stars

COLIN CATHREA / colin@vuwweekly.com

OK, I'm a total name dropper. Last weekend I went skiing with Golden Globe winner Alec Baldwin. Just a few days after accepting the award for his funny portrayal of the anal GE executive on NBC's *30 Rock*, Mr Baldwin was getting his first look at the dual slalom race course here at beautiful **Sunshine Village**.

Owner and operator Ralph Scurfield, Jr, had whisked Alec (Mr B) away from the media scrum outside the on-mountain hotel, cordoned off for the Hollywood stars attending the Waterkeeper Alliance Sports Invitational.

Fortunately, other than me and my partner in crime, Mike Pasychny of CityTV, none of the media have ski equipment. So rather than hang out at the media circus, we got to escape the

SKI | CELEBRITIES

scrum and tag along with Mr B, leaving behind the *Entertainment Tonight* crew and the rest in pursuit of their next interviews.

The Waterkeeper's Alliance Sports Invitational at Sunshine had transformed the resort. Rumours abounded. Where was Robin Williams? Had anyone seen Clint Eastwood? (Apparently, Williams was keeping a low profile on the hill, but showed up early in the day. You can see his cameo at banff.com/sightsandsounds.)

At \$500 a plate to attend the dinner and silent auction, I was tempted to fork out the cash. Peter Frampton was slated to entertain the crowd, following an anticipated stand-up routine

from Robin Williams to open the gala. In years past, Williams has held the guests captivated for over an hour discussing Canada, the world's environmental issues and anything that enters his brilliantly deranged brain. However, because it was a black-tie affair, I decided not to go. Next to A-

list celebrities, I expect I might have felt uncomfortable in my jeans and t-shirt.

And so it was no schmoozing for us. Although we were unable to secure a room at the Banff Springs where all the "celebs" would be hanging out, Mike and I had booked a cosy room through

the Banff Caribou Properties & Banff Lodging Company. On one of the season's busiest weekends, our friendly host Claire was able to squeeze us into the Banff Ptarmigan Inn.

We'd settled in at the Ptarmigan the

CONTINUES ON NEXT PAGE

Easy Rider

Snowboards - Skateboards

Burton
Ride
Forum
Lib Tech
Gnu
Option
Jeenyus
DC
32
Vans
Volcom
Analog
B by Burton
Special Blend
Four Square
Quiksilver
Nikita
Section
Anon
Electric
Spy
Dragon
Smith
Oakley
RED
Giro
Protec
DeKine
Nixon

PRIVER VALLEY CYCLE
6945-7551 465.3863

huge SELECTION
ON WILSON
OAKLEY, BURTON
- 10% OFF THIS WEEK

KILLER DEALS

ON 2006 CLEIGHTS
THE BEST
MOUNTAIN BIKES

option

Easy Rider 4211-166 Street Edmonton, AB 780-413-4554 www.theeasyrider.com

Local

Rabbit Hill — 60cm base, no new snow, all lifts and runs open
Snow Valley — 60cm base, no new snow, all lifts and runs open; x-country area open
Sunridge — 60cm base, no new snow, all lifts and runs open

Alberta

C.O.P. — 100cm base, no new snow, all lifts open
Castle Mt. — 62-308cm base, 13cm of new snow in 7 days, all lifts and 65 runs open
Lake Louise — 161-178cm base, 16cm of snow in 7 days, all lifts and runs open
Marmot Basin — 117cm base, 5cm of new snow in the past 2 days, all lifts and main runs open
Mt. Norquay — 135cm base, no new snow, all lifts and runs open; night skiing every Friday
Nakiska — 45-81cm base, no new snow, 5/6 lifts and 24/28 runs open
Sunshine — 176cm base, 7cm of snow in the past 2 days, all lifts and runs open
Tawatinaw — 24 downhill runs open, ski hill open Sat. and Sun. 10:00 - 4:00

B.C.

Apex — 166cm base, no new snow, all lifts and runs open
Big White — 213cm base, 47cm of new snow in the past 7 days, all lifts and runs open; night skiing on Tue-Sat
Fairmont — 56-79cm base, no new snow, all lifts and runs open
Fernie — 256cm base, 65cm of new snow in the past 7 days, 9/10 lifts and 105 runs open (subject to avalanche control)
Kicking Horse — 187cm base, 21cm of new snow in the past 2 days, all lifts and runs open
Kimberley — 96-143cm base, 29cm of new snow in the past 7 days, 5 lifts and 80 runs & glades open
Mt. Washington — 310cm base, 14cm of new snow in the past 2 days, all lifts and runs open
Panorama — 85-126cm base, 15cm of new snow in the past 7 days, all lifts and 120 trails & bowls open
Powder King — 265cm base, no new snow, season's pass will be given as a reward in finding a cook to work the rest of the season.
Powder Springs — 235-295cm base, 30cm of new snow in the past 7 days, all lifts and runs open
Red Mt. — 205cm base, 6cm of new snow in the past 3 days, all lifts open
Silver Star — 148-187cm base, 46cm of new snow in the past 7 days, all lifts and runs open
Sun Peaks — 151cm base, 24cm of new snow in the past 7 days, 11/12 lifts and all runs open
Whitewater — 276cm base, 12cm of new snow in the past 3 days, 3 lifts and 9 runs open
Whistler/Blackcomb — 287cm base, 53cm of new snow in the past 7 days, 22 lifts and 83 runs open, record breaking snowfall: 945cm (31 ft) since Nov. 1!

U.S.A.

Big Mt. — 94-209cm base, 72cm of new snow in the past 7 days, 8 lifts and 93 runs open
Big Sky — 98-143cm base, no new snow, 14+ lifts and 3400 acres of open terrain on 140 trails
Crystal Mt. — 120cm base, snow guns are still cranking; 7 lifts and 41/45 runs open
49 North — 255cm base, 5cm of new snow in the past 3 days, all lifts and 29 trails groomed
Great Divide — 55-88cm base, 60 runs open, weekend tickets only 20 bucks
Lookout Pass — 253cm base, 8cm of new snow in the past 3 days
Mt. Spokane — 157-226cm base, 18cm of new snow in the past 7 days, all lifts and runs open
Schweitzer Mt. — 155-283cm base, 42cm of new snow in the past 7 days
Silver Mt. Resort — 175-243cm base, 3cm of snow in past 2 days, 6 lifts and 69 runs open
Sun Valley — 93cm base, no new snow, 14 lifts and 45 runs open; world's largest computerized snowmaking system (645 acres)

All conditions accurate as of Jan. 24, 2007

SUNSHINE & CELEBRITIES

CONTINUED FROM PREVIOUS PAGE

previous night. With the heated underground garage, we left our ski boots and gear in the truck for a warm fit the next morning. We needed to be up early, so we had a beer and a bite at the Ptarmigan's very nice lounge and then hit our comfy beds.

The next morning we were late getting to the mountain because my ski buddy Mike had taken a digital video camera from CityTV without a key component required to film the weekend's events.

WITH THE SNOW

conditions so excellent, it was difficult to not just take off and scrub my journalistic responsibilities. But after spying breathtakingly beautiful film stars Virginia Madsen (movies including *Sideways*) and *ER*'s Julianna Margulies, I was lured into the celebrity machine. I have to admit, I have never been around a group of Hollywood's "who's who" before.

After talking to some of the major media cameramen and sound engineers, I discovered this is a very unique event where the stars are much more open to friendly banter and public accessibility. I was more than impressed with the gracious nature of huge stars like Baldwin. For example, after being asked if he would pose for a photograph with a women's daughter, he picked the little girl up and waited until the star-struck mother got her camera working properly.

A few stars did seem aloof. For example, Corbin Bernsen from *LA Law* fame was noticeably unapproachable. During a lunch for us media types, one freelance cameraman who'd travelled the world over, thought it would be a good idea if Christie Brinkley just shut the hell up. "I think I know why Billy Joel divorced her," he grumbled.

Normally I cover skiing and outdoor adventure stories, so being immersed in the *National Enquirer* culture was very eye-opening. For example, there were rumours about Ms Brinkley and Robert F Kennedy being



an item, and how Kelsey Grammer was acting like a spoiled brat. That being said, I can understand how irritating it must be to have to repeatedly answer dumb questions. I listened to one TV correspondent ask Christie

CONTINUES ON NEXT PAGE



WEST EDMONTON MALL
4103 170 STREET
WEST EDMONTON MALL
EDMONTON, ALBERTA
(700) 400 - 8880

SOUTH SIDE LOCATION
2213 101 STREET
EDMONTON, ALBERTA
PH: (700) 400 - 8886

WWW.FSSKATEANDSNOW.COM

BOARDS

forum
rome
option
libtech
gnu
stepchild
many more!

OUTER WEAR

special blend
4 square
686
sepia
section
plus more!



PLUS CHECK OUT
WWW.FSGIRLS.CA

Reunited 'cause it feels so good

HART GOLBECK / hart@vuwweekly.com

Castle Mountain Resort is planning a reunion weekend for Mar 24, 2007. They are inviting anyone who skied there during the '60s and early '70s, when it was still known as Westcastle, to attend.

If you are from the Pincher Creek area or you ventured down during this time, give them a call and let them know.

Registered participants will enjoy

MEMORY LANE

free skiing for the day, followed by a banquet where I'm sure some old stories will be bandied about

Can you imagine their lift system in the '60s? Back in 1965, it consisted of four back-to-back t-bars, the highest of which was mostly closed when high winds picked up.

Nowadays, there are older double and triple chairs, which probably bring them to an '80s standard. This should not sway you from their terrain because their powder filled chutes are amazing and with this year's conditions—a three-metre mid-mountain base—this is definitely a go-to destination. As well, they have newly developed terrain called Haig Ridge that is suitable to intermediate and beginner skiers and boarders. ▼

After Jasper in January comes Jasper in February?

HART GOLBECK / hart@vuwweekly.com

The annual two-week Jasper in January festival is drawing to a close. There are several fun events scheduled on this final weekend at Marmot Basin before it ends.

Friday is Australia day on the slopes, but you'll have to be there to find out what that entails. The only information available on this event is their slogan: "Australians and Australian beer are a whole lot of fun."

On Saturday and Sunday, the Burton reps hit the slopes and as long as you provide them with a credit card to hold onto, they'll let you zip off on any of

JASPER

their new boards. The CityTV ski team will be there as well, providing some great tunes at the base lift. They'll also be handing out some cool prizes Saturday at noon in the main lodge

Another great event on Saturday is an Avalanche Demo. I don't know what's planned this year, but last year, Parks Canada warden Darian Sillence and his avi-dog Joppo demonstrated their search and rescue on the slopes above the Paradise Chair. With this

year's deep powder on that slope it will be fun watching Joppo plough through the snow

This weekend brings to a close the cheap lift tickets of \$45, as they will be returning to their regular rates of \$62 on Monday. If you like \$45 lift tickets better than \$62 ones, that's another reason to buy a Marmot Sunshine Card—ticket prices are like Jasper in January all winter long

Temperatures are predicted to be mild and there is snow in the forecast, both of which will continue to keep this year's ideal conditions at Marmot going. ▼

SUNSHINE & CELEBRITIES

BY HART GOLBECK / hart@vuwweekly.com

Brinkley how she kept her skin looking so radiant in these cold, dry winter conditions. Anyway, back to skiing with Alec Baldwin

WE WERE STANDING

at the top of the dual-salom race course and Mr B wanted to know which course we thought was faster. I thought it was kind of a dumb question considering his very intermediate skiing ability. We somehow decided the blue was likely the quicker because of a slight transition change in the red course. I said I would give the blue course a try

I had previously noticed that Alec was skiing with his hands hanging low by his waist, and sometimes behind him. So as I left the start gate I said, "hands up front, just like you're carrying two big cases of Canadian brewskis." After stopping in the finish area, I looked up and saw Baldwin dropping his hands and then purposefully extending them out front. I had just coached a Hollywood icon! I subsequently found out that Mr B had had a hernia operation shortly before accepting his Golden Globe a week ago, and was thinking seriously about not skiing this trip.

That evening we hung out at the Banff Springs and watched a group of Calgary firefighters play a game of shinny with some of the celebrities. I'm quite sure the hotel staff had fits watching pucks flying close to the huge glass panes that look out over the rink. I couldn't help noticing the number of limousines parked around the property, either. I can only imag-

ine that Calgary's limo companies made some good coin providing exclusive rides to the top stars

It was impressive how most celebrities seemed well informed about the Waterkeepers Alliance and the importance of having a vigilant watchdog protecting our most precious resource. Canada's own Jason Priestley told me he was quite passionate about the cause

"We have seen information from think-tanks that after we stop fighting over oil, water could well be the next big resource," he said. Despite the circus atmosphere, it

was good to see celebrities caring enough for the environment to travel to Canada and bring attention to water conservation and environmental issues. I did not want to ask Alec any typical gossip type questions, so instead I just said, "Thank you for coming up here and drawing attention to the importance of keeping our waters and land in good shape."

Mr B responded graciously, "When you come up here and actually see the glaciers and then think that most of all North America's water feeds out of these mountains, it makes you realize how important this is." ▼

RENTING AT MARMOT BASIN SUCKS!

SAVE BIG EDGE CONTROL SKI SHOP

**VOLKL
SPYDER
HEAD**

**SAME HEAD RENTALS
LOWER PRICES
NO LINE UP
DIRECT TO LIFT TICKETS**

EDGE CONTROL SKI SHOP

526 CONNAUGHT DRIVE
PH: 888-242-3343 • JASPER

VUEWEEKLY AND FIRST READ OFFER YOU A CHANCE TO WIN

OPTIONAL PRIZES: 1 DAY SNOWBOARD, 1 DAY CYCLES, OR 1 DAY OF 2 DINNERS, PACKAGE OUT!

TO ENTER GO TO THE FOLLOWING STEPS BELOW:

STEP 1. GO TO THE VUEWEEKLY.COM WEBSITE AND SUBSCRIBE TO FIRST READ (IF YOU ARE ALREADY A SUBSCRIBER GO TO STEP 2)

FIRST READ is our new exclusive news letter! By subscribing you will be permitted to enter all of our upcoming contests! Also you will be the first to get all the top stories from the upcoming issue of Vue Weekly before it hits the stands in your area! Be the first to read FIRST READ!

STEP 2. READ FIRST READ AND CLICK THE LINK TO ENTER
(EACH SUBSCRIBER MAY ENTER ONCE PER WEEK)

PRIZES WILL BE DRAWN ON FEB 14TH

TAKE THE HILLS BY FORCE.

PAGESITTER
1125 116TH ST. NW
VANCOUVER BC V6E 4B5



No Long March needed to this Chinese (food) revolution

CHRISTOPHER THRALL / dish@vueweekly.com

The classic Chinese food place is cemented in our cultural memory, cluttered with the echoes of take out boxes in our refrigerators. An impassive middle-aged woman takes orders and money with equal skill, while a multigenerational group of family and friends work in a perfectly orchestrated frenzy in back. Everyone is dressed severely and keeps up an incessant babble of Cantonese.

Panda Hut Express is something new.

A reclaimed Burger King sits across from Heritage Mall's newly commerce-heavy grave. Its awning is a vibrant pink, boasting its adorable panda bear logo eating with chopsticks out of a red bowl. This proves to be only the first blow to that perennial concept of a Chinese food restaurant on the prairies.

Avoiding the drive-thru, we forwent the dubious convenience of dining in our car in favour of the spacious interior. The stark, brightly lit restaurant had been muted somewhat by softer paint tones, framed Asiatica and Chinese lanterns. However, moulded plastic tables are moulded plastic tables.

Another bizarre refutation of tradition appeared in the form of a play place for our daughter, courtesy of the building's fast food past. Netting and primary-coloured padding in the climbing area beckoned to both my toddler and me. I left her kicking at the padded dummies and rejoined my wife at the menu board.

The densely-packed array of dishes met and exceeded any other menu that has ever hung from my fridge. Soup and starters, various meat dishes, egg foo yung and chow mein dinners represented the epitome of approachable Chinese cuisine in the West. Prominently featured combina-

CHINESE

SUN - THU TO 9 PM; FRI & SAT TO 10 PM
PANDA HUT EXPRESS
10879 - 23 AVENUE
473.3663

tions promoted the easy, popular choices and a small selection of beverages sat in the countertop cooler.

Try as I might, I couldn't find a single dish over \$10, including favourites like kung po shrimp and lemongrass chicken. Hadn't these guys ever heard of "market pricing"?

My wife, deeply conventional when it comes to Chinese food, nodded at the Gourmet Dinner for Two (\$20) before taking a table near our daughter's climbing area. I ordered, added green tea (\$1.25) for me and milk (\$1.25) for our offspring and followed her only \$28 lighter. The friendly (and cute), decidedly non-Asian men behind the formica made the ordering process a breeze.

I WON'T FOOL MYSELF into thinking there was anything besides hot tables mounded with prepared food behind the counter, but they were mercifully out of sight. No sad, sneeze-shielded displays of food court fare here. I could suspend disbelief and imagine the frenzied crowd preparing our meal from scratch. In a very short time, our significant amount of food was ready.

It was amazing what 20 bucks bought at Panda Hut Express—the plastic tray was packed. I navigated it back to our table, called in our famished daughter and started opening packages.

The chicken satay glistened under peanut sauce on a Styrofoam plate, which matched the two deep, environmentally-unfriendly bowls of piping hot wonton soup. Packed with dense wontons and full heads of broccoli, my wife declared the tasty broth

a meal in itself. The satay's sauce enhanced the "meat on a stick" experience for our toddler and I managed to steal a tender morsel before it vanished completely.

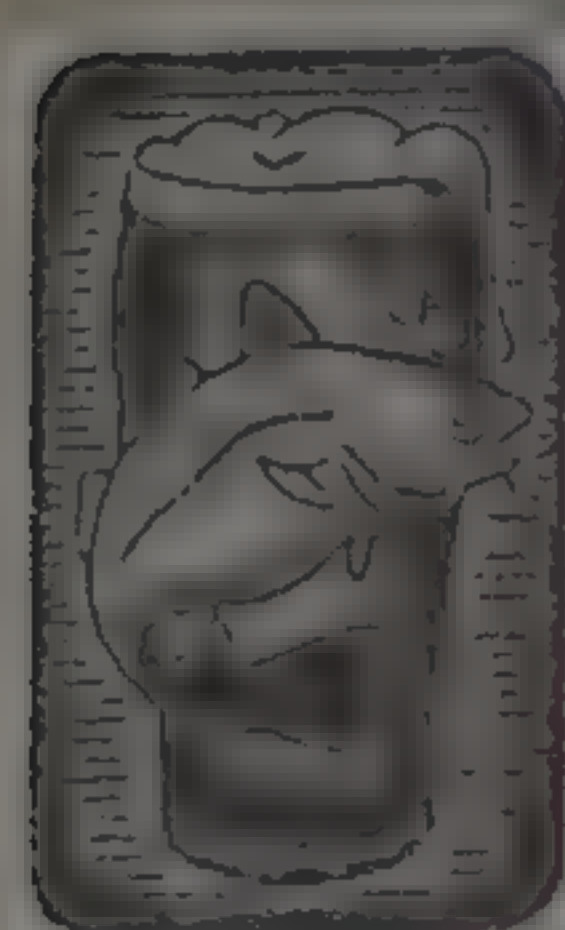
The Szechuan beef was a treat, with a bit more of a bite than its simply ginger counterpart. It had the firm stringiness of mall-grade beef but the sauce more than compensated and left me chopsticking piece after piece into my happy maw.

I dropped my jasmine tea bag into my cup of hot water before opening the other boxes. Chicken fried rice completely filled one, stir-fried vegetables another and I found two spring rolls in a third. The standard rice was unsurprising, solid and tasty. Crisp stir-fry veggies were an engaging—if bland assortment. The spring rolls were crisp, dense and definitely above average. However, they left me wondering if the plump shrimp rolls pictured above might have had more allure.

The only downside to the meal was the excessive sauces that left soups in some of the containers. That (notable minor) point aside, I was very pleased with the hearty, fresh assortment that was so quick and inexpensive: I packaged up two lunch's worth of food to take home. I might order more strategically next time, but I was definitely coming back.

The competently prepared food satisfied my craving for that tasty Chinese take-out of our shared cultural experience. Panda Hut's drive-thru offered immediate gratification without the additional steps of venturing out for pick up or delivery charge and tip. This modern take on a classic image will succeed delightfully if that environment isn't an essential part of the delicious, fresh Chinese food experience.

Personally, I think Panda Hut will do just fine. ♥



THE
**ATLANTIC
TRAP & GILL**

7704-101 ST.
(506) 251-1111
432-3334

NEW ENTERTAINMENT
At the trap

JASON GREELEY
FROM CANADIAN IDOL!
FRI & SAT - FEB 2 & 3

**EDMONTON'S BEST
ETHNIC**

www.langanoskies.com
9920-82 Ave
432-3334



Goldilocks and the Six Beers: a Jasper brewpub fairy tale

ELLA JAMESON / ella@vuweekly.com

My mom and I had built up a significant hunger on our mid-week trip from Edmonton to Jasper. It was just after noon and we tossed our bags into our room before heading back out to Connaught Drive, on the prowl for good eats.

A short walk along the town's main boulevard brought us to the Jasper Brewing Company, the only brew pub located in Canada's mountain parks. A warm wood-burning fireplace beckoned us inside, and we slid into the last remaining booth along the street-side window.

Comfortable and unpretentious, the Jasper Brewing Company is divided into a dining room to one side and a pub lounge on the other. They boast a menu of "local fusion cuisine" with a variety of upscale—as well as more casual—dishes.

Light snow was just beginning to fall, couples were bustling along the sidewalk, moving in and out of the local gift shops, searching for the best of the post-Christmas sales. The pub was about a quarter full, with the ski slopes still harbouring most of the town's tourists. Within a few hours, the place would be hopping with après-ski action, but for the moment it was a quiet refuge from the snow.

The beer menu included substantial options, and the eight varieties made on the premises. We decided to try their "Sampler," a selection of six of their most popular beers in six-ounce glasses (\$11.50). Mom, not a big beer drinker, joked that she may need help to get back to the hotel afterwards, and our server Dave generously offered to carry her if necessary.

When our beers arrived in a wooden six-pack, he carefully explained which was which before taking our lunch order back to the kitchen. Mom wasn't

BEEF 'N' BREW

DAILY TO 1 AM
**JASPER BREWING
COMPANY**
624 CONNAUGHT DRIVE
780.852.4111

very hungry, so she had settled on an order of sautéed garlic tiger prawns (\$9.99). I had been up early and done all the driving, so I needed something a bit more substantial. I ordered a 6-oz steak sandwich with fries (\$13.99).

We agreed on a plan of attack for the beers, each of us serving as increasingly inebriated Goldilocks in a beery fairy tale. We would start with the lightest and move to the darkest, each person having a sip or two. Whoever liked that particular sample best could claim the remainder as her own.

Mom reached for the Fire Brigade Ale, a light ale named for the local firefighters, which I had found to be too tame for my liking. I moved on to the B Hill Pilsner, a light-tasting beer modelled after a Czech pilsner with German malts and hops. This Mama Beer of the group was still not quite right for me, but ultimately proved to be my mom's favourite. The Rockhopper Ale was much more to my liking: a stronger brew with more hops and a much more pronounced flavour. I finished it off without offering Mom a sample.

The Papa Beer of the group was the 6060 Stout, an Irish style stout that resembled and tasted remarkably like Guinness with its creamy head and a wonderful finish. I left the Liftline Cream Ale virtually untouched and my mother didn't try it after watching my reaction to my first sip.

To my surprise, my favourite was the Honey Bear Ale: it tasted neither like honey nor bears. Instead, it had a

flavour I couldn't quite put my finger on, perhaps with a hint of coriander. It proved to be the Baby Beer of the bunch: just right. I squeezed a bit of lemon into it and set it aside to drink with my steak.

Dave brought out the two dishes simultaneously. Mom's eight shrimp were doused in garlic butter and arranged in a broad circle around a lettuce leaf topped with red pepper and onions. My steak was the size of a remote control atop a diagonal slice of garlic bread and piled with garlic-sautéed mushrooms. A generous helping of crisp fries took up the remainder of the plate.

I had lots to keep me busy with the steak sandwich. Cooked a little too close to the rare end of medium-rare, the steak was also quite tough to cut. It was certainly pub-steak grade. A sip of Honey Bear Ale and I was okay again, its smooth amber reassuring me that all was good in the world.

The pub was beginning to fill up with skiers trickling down from Marmot Basin, big grins spread across their red-cheeked faces. The fresh snow was welcome and the unseasonably warm weather much appreciated. I was jealous of the skiers and made a mental note to return again during Jasper in January for an overnight visit and a trip to the ski hill.

Mom and I finished off most of the beer, and although I didn't take precise measurements, I'm pretty sure I came out slightly ahead. She appeared completely able to walk the short distance back to our hotel, so Dave was off the hook for the time being.

We paid our tab and stepped back out into the late afternoon mountain light. The sun would be setting in an hour or so with the promise of a full night of fresh snowfall. It was a perfect Jasper afternoon, and we both knew it. ♥

THURSDAY JANUARY 25
ROBBIE BURNS DAY!
SCOTTISH MENU ALL DAY! • HIGHLAND DANCERS AND PIPERS AT 8:30PM
ADDENDS TO THE HAGGIS • MOWMAN'S \$4.25 BOTTLES
THE BEST BURNS PARTY ON WHYTE!

VICTORIA BITTER BOTTLES 4.25
AUSTRALIA DAY!
FRIDAY JANUARY 26

SATURDAY JANUARY 27
DJ FINNEGAN'S LAST NIGHT!
AFTER 6 YEARS, FINNEGAN HANGS IT UP.
COME ON DOWN AND SAY GOODBYE TO OUR LEGENDARY DJ.

MONDAY JANUARY 29
GET HER BLUES FIX WITH
SLOWBURN
9:30PM • NO COVER • GRASSHOPPER PINTS & TRAD BOTTLES \$4.25



CHECK OUT OUR
NEW HAPPY HOUR:
4-8 PM MON-FRI
10616-82 AVE. 414-6766
WWW.OBYRNES.COM

**four
rooms**
restaurant
and lounge

DOWNTOWN
edmonton city centre
(102 ave. and 100A st.)
for reservations ph.
426-4RMS (4767)

Thu-Sat Jan 25-27

**THE HUTCHINSON
ANDREW TRIO**

\$5 Cover

FEBRUARY 28 - SUPPERCLUB - 6PM
'Oodles of Noodles'
CALL 426-4767 TO RESERVE YOUR SEATS

Professional Wine Education for all Levels

Wine and Spirit Education Trust (WSET)

WSET is widely referred to as the "Gold Standard" in global wine education



Level 1 starts in Edmonton

February 17 | 18

Location: Fine Wines by Liquor Select
8924 149th Street, Edmonton

AI The Art Institute of Vancouver
Daburille Culinary Arts
www.aivdo.ca

1.800.667.7288

FIFE N' DEKEL

9114 51 AVE
10646 170 ST
12028 149 ST

The Saga Continues...

I asked the founders of Fife n' Dekel,
Ann and Gordon,
how they met each other.

It all started the night before Valentines Day, 44 years ago, and 'mamma Fife didn't have a Valentine of her own. She really wasn't too concerned about the fact and was busy having fun with a group of friends.

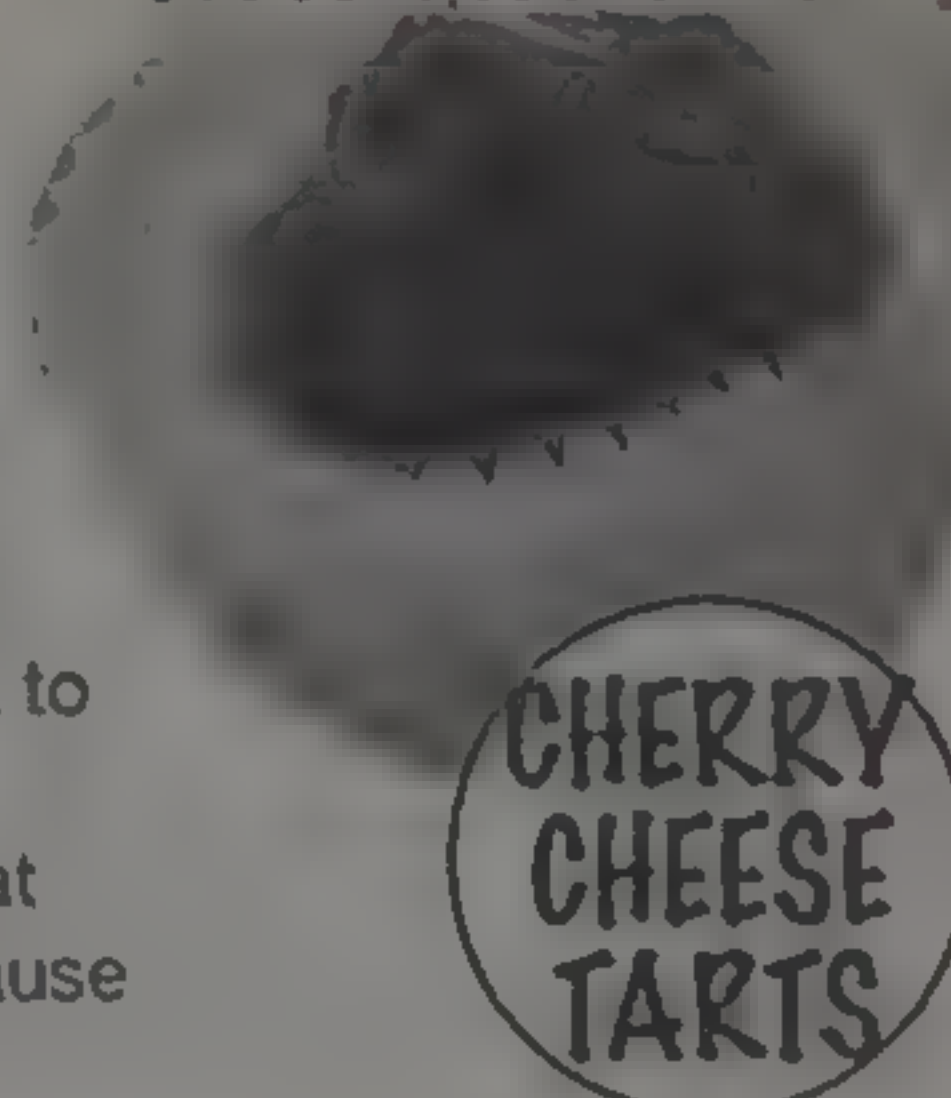
It just so happened that Gordon knew some of the same friends, didn't have a Valentine of his own and, unknown to Ann, was looking for someone special.

So it came as a total surprise when she showed up at work the next day and found a heart shaped box of chocolates with a letter waiting for her. The letter was filled with many coloured bows and the inscription read 'If you feel the way I do, send me back the bow of blue.' Love Gordon.

His plan worked and she started to see him as a friend. The next step was to impress her with his new Hudson. Bad idea. First of all Ann wasn't a material girl and secondly she was sure he was a liar and couldn't afford a car that fine. Liar or not they continued to date. 'I liked him because he was fun to be with and, unlike other boys, didn't want to just smooch all the time.'

To keep this story short, let's just say that Gordon's strategy must have worked because they were married next June.

Now Available!



CHERRY
CHEESE
TARTS

TANIS McLEOD / tanis@vuwweekly.com

Once the domain of upscale tourist destinations, game dishes have become popular favourites on the menus of several Edmonton restaurants. Brewsters Pub features an Alberta bison burger and Café de Ville's lunch menu adds ground beef and elk to theirs.

Game isn't just a tourist attraction anymore: it's becoming increasingly popular as a taste adventure and a healthy lifestyle choice, too.

Norman Campbell has been serving game dishes at Normand's for over 15 years. He introduced game to his patrons because he enjoyed eating it himself, and he had read about its dietary benefits. Ostrich, for example, is a heart-smart alternative to the usual red meats and lower in fat and cholesterol than chicken. Campbell refers to eating ostrich as having your steak and eating it too. Caribou and elk are also typically lower in fat than beef, as is that bison burger, and for pretty much the same price.

At first, Normand's game dishes were popular almost exclusively with hunters, overseas travellers and businessmen from Toronto, who would order a game dish so they could say they got a taste of real Alberta wildlife.

"It started slow, yes," explains Campbell, "but that particular customer base repeatedly came back for the game. They still do. I have one customer who comes in every week, because she likes the way we prepare

MEAT GAME

our pheasant."

As a result, Normand's began featuring a game menu each November, and his customers asked for more. He expanded his selection of game and added pheasant and bison to his regular menu; still, his customers asked for more. Normand's now offers a game special every day, along with other meat and fish. When the restaurant serves ostrich, it always sells out. Caribou and elk have been favourites for years, while wild boar and musk ox are increasingly popular. This year, Normand's brought in kangaroo.

WHAT'S CAUSING THE rising interest in game? According to Lori Menshik, owner of Full Course Strategies, consumer tastes are changing.

"Restaurant diners are getting more sophisticated," says Menshik. "They can eat beef and chicken any time. When they dine out, they want the experience to be memorable. They want to try something they may not be able to prepare at home."

While some grocery stores are beginning to carry game, its availability is still limited. Its scarcity makes game a draw when dining out.

According to Menshik, the change in consumer tastes can be partly attributed to the rising popularity of cooking shows and celebrity chefs. Today, there is much more literature devoted to cooking as well as numerous cooking shows and even a few dedicated TV channels. The explosion of this cooking culture has made the idea of trying a variety of dishes appealing to a wider spectrum of diners.

Seven years ago, Menshik surveyed chefs and identified a growing market for local game. Edmonton chefs were becoming interested in showcasing the region's cuisine, and many of them also wanted to use locally raised game to create signature dishes. Full Course Strategies now supplies game

to a number of restaurants in the city, including Character's and La Ronde. Menshik is able to provide custom cuts for a chef's signature dish or proprietary recipe, and this year she expanded her business to accommodate an increase in both volume and variety of game meats in demand.

For many chefs, serving game is also about supporting local producers. Menshik states that most chefs want to support their region's economy and feel they are giving back to the community by supporting the farming lifestyle. In turn, she encourages the chefs she supplies to accompany her on tours of farms and develop relationships with the producers.

IT'S AN ARRANGEMENT that has worked well for Lynette Kreddig of Franklyn Farm in Mayerthorpe. She produces the lamb used by Executive Chef Jasmin of La Ronde, the revolving restaurant atop the Chateau Lacomb. The Franklyn Farm name appears on the La Ronde menu, in the description of the dish, so her reputation rides on the quality of her product.

For Kreddig, the attraction in raising game animals lies in her ability to maintain a farming lifestyle. She grew up working on sheep ranches in New Zealand, and prefers to stay on the farm while running her business. Kreddig maintains a herd of about 100 ewes, which usually produce about 250 lambs each year, and she likes that her operation is small.

"Feedlot operations are hard on land. That creates a downward spiral on the quality of the meat," she reports. "Smaller, local producers work in cooperation with the land. The result is a product that is of higher quality."

Kreddig originally began producing lamb for her own use, because she liked the idea of knowing where the meat she was eating came from and what the animal was fed. Her dietary awareness and commitment to quality led her to start selling her product first at events like Farmgate, then to

A RESTAURANT GIFT CERTIFICATE A VUE WEEKLY LANYARD A BOOK & A CONDOM

TO WIN: SIMPLY SUBSCRIBE TO FIRST READ
(CURRENT SUBSCRIBERS ARE ALREADY ENTERING)

FIRST READ is our new exclusive news letter! By subscribing you will be permitted to enter all of our upcoming contests! Also you will be the first to get all the top stories from the upcoming issue of Vue Weekly before it hits the stands in your area! Be the first to read **FIRST READ**!

5 PRIZES WILL
BE AWARDED!

...ers like Full Course Strategies. Edmonton diners are reflecting on their desire for quality food and becoming more knowledgeable about what they eat. With scares in the past years over BSE and avian flu, as well as growing concern over chemical additives, consumers want to know more about the source of the meat on their plate.

Much of the game supplied to Edmonton restaurants is ranched, rather than hunted in the wild, which means the rancher has control over what the animals eat and the environment in which the animals are raised. Newbig's lambs, for example, are fed a diet of hay, soy meal and whole grains, with no commercial meal, additives or antibiotics used.

Naturally-raised local animals provide both a subtle, consistent flavour

and confidence in the meat's healthfulness. In the end, it's "food less travelled," according to Menshik. It's fresh, with a taste above and beyond the frozen product from thousands of miles away.

For many diners, the traceability of the product has a huge appeal. There's a comfort level in reading that the wild boar ribs you're about to try for the very first time came from a farm only 150 kms away.

How does pioneer Norman Campbell feel about the growing interest in eating local game?

"Alberta products should be served in Alberta's restaurants," he declares. He predicts that we are seeing only the beginning of the trend toward niche farming and will soon see even more Alberta game on restaurant tables. ▽

She's got game

I sat at a back table in Normand's on Jasper Avenue, discussing game meats with Norman Campbell, the restaurant's owner. While we spoke, the chef served me an elegantly-presented plate of caribou and elk steaks edged in a Saskatoon berry glâçe de viande.

The two steaks were so gracefully balanced atop an arrangement of seasonal vegetables and thin slices of potato that I was reluctant to disturb the presentation by cutting into the meat. Even the plate itself was beautiful, with pale swirls of pink against a delicate, eggshell white. They say presentation is everything, and I was impressed with the food even before I took my first bite.

Both caribou and elk have been long-time regulars on the menu at Normand's. Campbell presents a special game menu each November and December, and this year he offered his patrons medallions of caribou from Rankin Inlet served with the glâçe de viande. The regular menu also features appetizers of elk skewers marinated in ancho chili barbeque sauce.

I decided to tackle lunch as a taste comparison. First, I tried a bite of the caribou, then the elk. Another bite of caribou, another of elk. I had vowed to be ladylike and only taste a few bites. After all, there were two steaks before me: only a glutton would eat both.

I devoured them entirely in moments.

The chef explained that the meat was marinated in a bit of garlic, oil and rosemary, then grilled a few minutes on each side. By cooking it so simply, the meat's flavour becomes the star of the meal.

The flavour of both caribou and elk are like nothing I've ever tasted before. Game doesn't have fat marbled throughout, as does beef, so I really tasted the meat. Both tasted light, the caribou more so than the elk, which had a slightly moister, plumper taste. Both were delicious, with their flavours bursting on my tongue.

I can sum up the steaks in one word: memorable. As I shook hands with Campbell and thanked the chef for lunch, I realized the tastes of caribou and elk would linger in my mind, and it takes something pretty special taste to "wow" a professional diner. ▽

American patriot chooses style over German substance

SUDS! GREAT HEAD
JASON FOSTER
greathead@vuwweekly.com

SAMUEL ADAMS WINTER LAGER
BOSTON BEER COMPANY,
BOSTON, USA
\$12.50 / SIX-PACK

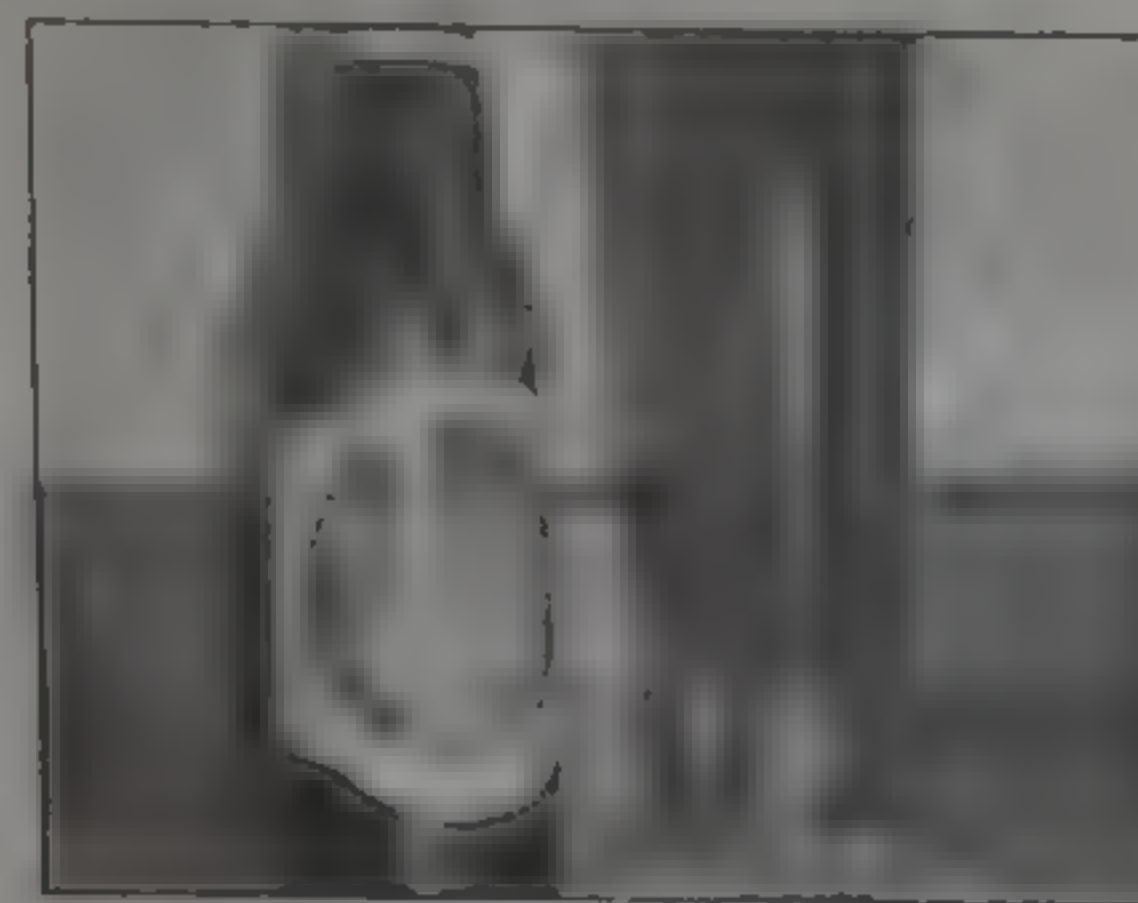
There are so many beers out there, it can be a difficult to decide which new beer to try. Sometimes, as part of my selection process, I consider the reputation of the brewery. Generally, well-regarded brewers can be counted on when seeking out something new.

That is what I did when deciding to take a chance on Samuel Adams Winter Lager. The Boston Beer Company (out of Boston—duh!) has a solid reputation among larger-sized craft brewers; its Samuel Adams line is well-made while remaining accessible and mainstream.

Samuel Adams was a true American patriot, an organizer of the Boston Tea Party in 1773 and one of the US's founding fathers. (Although he was a brewer, he has no formal link to the brewery.)

All I can say is that reputation only takes you so far. The Winter Lager is a seasonal offering, supposedly a dunkelweizen (a dark German wheat beer) with "winter spices." After tasting it, though, I am skeptical.

This is a clear, amber beer with an



aroma of cinnamon and citrus. Its white head starts thick and voluminous but quickly drops away, leaving only a thin ring on the edge of the glass. This is my first suspicion that something is wrong: usually, German wheat beers have heads that last longer than the beer itself.

The flavour is pleasant. The noticeable, but not overpowering, spice is the highlight. As well as the cinnamon and citrus, I get hints of cloves and ginger in its light sweetness.

However, the beer lacks the soft wheat qualities of a dunkelweizen. The body is thin and the flavour profile is one-dimensional, and there is nothing to balance and complement the spices. In my opinion, this is no German-style wheat beer. The spicing is actually quite a clever and enjoyable aspect to the brew, but what is missing is a solid beer base to back it up.

For those curious about winter-warming spices such as cinnamon and cloves in beer, this may not be a bad example. As for myself, I will take this as a lesson to never trust an American patriot. ▽

FOOD NEWS! DISH WEEKLY

ALOHA, EDMONTON! Need a break from winter but can't afford the airfare to the tropics? No problem: just pick up tickets to Hulbert's Feb 3 Hawaiian Luau. Shake your grass skirt to the sounds of an authentic Hawaiian band while sipping a fruity tropical beverage and enjoying features from their fantastic new menu. Highlights include new gourmet sandwiches, shareable appetizers and new hot entrées, and check out their live jazz on the weekends or murder mystery nights! —ELLA JAMESON

OBESITY KEEPS GROWING The Children's Health and Nutrition Initiative—a proposal to make safe and healthy food available to all of Canada's children—will help working families address real concerns relating to childhood obesity and malnutrition. The number of overweight and obese children doubled between 1979 and 2004, and obesity tripled among Canadian teens. The initiative reflects input and support from leading nutritionists, food program organizers, health officials, chefs and parents. See childrensfood.ca/chni to learn more

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some unsubstantiated gossip? Email: dish@vuwweekly.com or fax 426.2889

Sofra
AUTHENTIC
TURKISH
CUISINE

Open Tuesday to
Sunday for
dinner at 5 pm

Please phone for
Reservations

10345-106 St • 423-3044

**SHERBROOKE
LIQUOR**

Over 400
different
brands of
beer!

Wine Tasting
every Wednesday
from 4 to 8 pm

11819 ST. ALBERT TRAIL
NW, EDMONTON

WHERE MOOD MEETS MARTINI.

**MOXIE'S
CLASSIC
GRILL**

Whatever you're in the mood for.

Calgary Trail • St. Albert Trail
West Edmonton Mall • Kingsway • 170th Street

moxies.com

You just let the jewels fall off?

DIE-NASTY

DIRTY LAUNDRY

JOEL SEMCHUK
dirtylaundry@vuwweekly.com

"I'll never get drunk and laid again," sings Doris Excellente, recounting her tryst with team owner Ty Knotley. So it's good that when she was practicing her act of smoking with her breasts, Ty only provided mouth-to-mouth ... on her bed ... in front of her husband.

The Oogachakka's on-again-off-again marriage is apparently back on, and Cheryl has never been happier. Captain Derrick Capilano's sky-blue butterfly collar shirt was open nearly down to his waist and he might be getting treated for Edmonton's newest VD: Excellentis, for which treatment can be either genital amputation or enough patience for the genitals to fall off themselves.

When Ty was handing out mood rings as a gift for the team, Diane appeared and agreed that it was simply a good idea, and she wished she had thought of it first. Her kindness left Capilano and Hogie stunned, reducing Capilano to a gibberish-spewing freak who ran away in fear. Doris Excellente is trying to get on the *Gong Show* with her act of smoking with her breasts.

Since his confidence was back and he had some experience as Teepee Tom on CFRN, Hogie Oogachakka auditioned for *Smokey and the Bear* in Jasper and got the part of the Bear ... only now he has to decide between that and hockey, so he spent some time crying about it in his bedroom with Cheryl. After waffling a bit, he was up and about later to help Doris with her act of smoking with her breasts.

Dr Excellente, in casual leathers and tight pants, tried one last time to find out the truth behind Diane's change in personality as he knows she doesn't do anything without personal gain. But to no avail—Dr Excellente was left watching television alone in Laurel's bar ... so he called over organist Jean Hammond, with whom he hadn't slept since Christmas. After sleeping with her, he watched his wife win the *Gong Show* even though she forgot the cigarette for her act.

To discover the truth behind Diane's sudden niceties, Capilano, Cheryl Oogachakka and Laurel spent the night in Diane's bedroom closet. And while Diane might have been punching pillows for a short while, they were surprised to see Ty Knotley walk in, all muscles and jerry curls. After slapping him, Diane entreated him with intimate pleasantries ... and they were later seen hand-in-hand in Laurel's bar. Captain Capilano and the others still think Diane's up to something; him, Cheryl and Laurel fear for their very lives!

Next week the team gets back to hockey with the Chicago Blackhawks. ♥

Kingfisher Days feeds the kiddie

DAVID BERRY / david@vuwweekly.com

Maybe this reflects a certain stunted mental growth on my part, but I've always thought the best kinds of art were child-like: not immature, of course, so much as boundless and uninhibited, free-wheeling enough to take a peek at the world through a perspective entirely unique to conventional wisdom, preferably with the unrestrained exploratory glee that a child brings to eating a chocolate sundae.

There's a lot for me to like, then, about Susan Coyne's *Kingfisher Days*. The play is a mostly autobiographical tale recounting a summer Coyne (played in Covenant Theatre's new production by Clarice Eckford) spent at the family's summer cabin conversing with a fairy princess named Nootsie Tah (Lora Brovold) and Mr Moir (Paul Morgan Donald), her older neighbour and scribe for Nootsie Tah.

As the letters continue, a five-year-old Coyne discovers her imagination while maturing more than any child probably deserves to over the course of the summer—a summer which obviously had a large effect on Coyne, who now makes her trade drawing from that imagination.

The coming-of-age also seems to be having quite the effect on Eckford and Donald, both of whom admit that getting into the head of a pre-

PREVIEW

THU, JAN 25 - SUN, FEB 4
KINGFISHER DAYS

DIRECTED BY ANDREA BOYD
WRITTEN BY SUSAN COYNE
STARRING CLARICE ECKFORD,
PAUL MORGAN DONALD, LORA BROVOLD
CATALYST THEATRE (8529 GATEWAY BOULEVARD),
\$15

cious five-year-old has a way of opening up your eyes.

"There's so much I understood from the character just from being a dad," Donald admits. "I knew what it was like to have a five-year-old and have to live in their world, that world of play, and of imagination. Kids, I think, see the world quite clearly, they don't have a lot of preconceptions, so you sort of have to do that yourself to really start to understand them."

"When you're playing a five-year-old, you really start to see some of the wisdom they have," Eckford agrees. "Susan ends up getting introduced to some pretty adult concepts—things like death, and heartbreak, and loss, and that idea of wishing you never said 'I love you,' and as adults we've all been through that, but you sort of forget how monumental it is until you see it happening to a child."

AS MUCH AS it's about a child's discovery, though, *Kingfisher Days* explores the budding relationship



between the blossoming Coyne and the full-bloomed Mr Moir, looking at, from an older perspective, what can happen when you share your experiences more than having new ones.

"I think more than anything, it's a love story, in an odd kind of way," Donald says. "There's something really lovely about this friendship, this genuine friendship between a 75-year-old man who's got his own sort of bad things going on, and this girl, who's this kind of ray of sunlight

in his life, and a release from his reality. She's giving him access to this imaginary world as much as he's creating for her."

"There is also this idea that we sort of have to cherish what we have as it's happening," picks up Eckford. "Susan Coyne never actually really had the connection with Mr Moir again for the rest of her life—she didn't really seem to appreciate all that it meant to her until a lot later, or what it must have meant to him, too." ♥

Laundry's Nelson and Cairns are spot on

DAVID BERRY / david@vuwweekly.com

This probably isn't the type of thing a writer should be admitting to, but I'm beginning to come to the firm belief that the amount of good actors vastly outnumbers the amount of good scripts.

Granted, if the boisterous crowd who filled the Varscona are any indication of public opinion, the odds are quite good that most people will entirely disagree with that assessment as it pertains to Michele Riml's *Sexy Laundry*.

For my money, though, the enjoyment to be had in Shadow Theatre's production of Riml's old-couple-saving-their-marriage two-hander comes most solely from the production, and not the two-hander itself.

This isn't to say Riml's script is atrocious, just that it's—well, it's awfully sitcommy, which should give you all you need to know about which side of the fence you're going to fall on here.

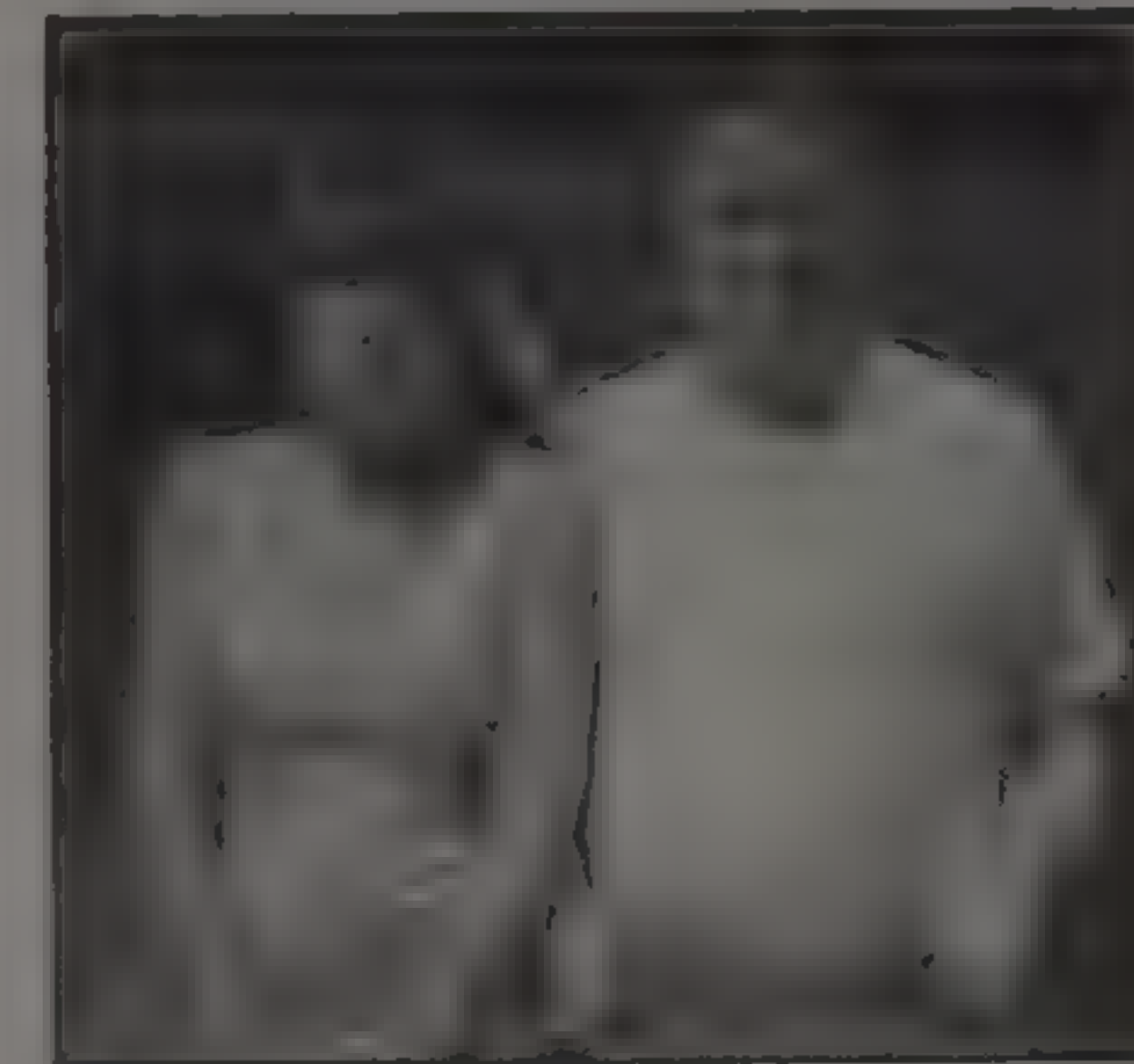
The couple on the rocks, Alice (Coralie Cairns) and Henry (Glenn Nel-

REVIEW

TO SUN, FEB 4
SEXY LAUNDRY
DIRECTED BY JOHN HUDSON
STARRING CORALIE CAIRNS, GLENN NELSON
VARSCONA THEATRE (10329 - 83 AVENUE),
\$13 - \$20,
SAT MATINEES & TUE PAY WHAT YOU CAN

son) are fleshed-out enough to get some easy punch lines, but not fully realized enough to come across as humans for the pathos side of the play. Indeed, at about the halfway point the play switches from banging on well-worn foibles for obvious jokes—Henry is uncommunicative and likes watching the news when he gets home; Alice is a touch of a nag who feels put upon and needs more spice, like naming each other's genitalia—to trying to delve deeper into the humanity of the situation, and almost immediately starts to lag: playing off tropes makes jokes about sexual fantasies easy, but caring about the dissolution of a marriage a lot harder.

HAVING SAID THAT, if you're going to choose to produce this play, it's hard



to think of a better way to do it. Trevor Schmidt's set conveys just how perfectly out-of-water both Henry and Alice are—even if she wants to fit in—greying temples struggling into ergonomic chairs. Even that's no match for the abandon both Nelson and Cairns bring to their roles, though, milking every one-liner and a physical comedy showcase each to full effect under John Hudson's deft direction.

Cairns was the bigger surprise for me. Nelson seems to have made a habit of late of rising far above less-

than-ideal working conditions, but I've never especially thought of Cairns as an actress who can dance around a play's limitations; her stellar work here—not to mention in the uneven *While My Mother Lay Dreaming*, where she was note-perfect as a similarly distressed middle-aged married woman—is erasing that thought fairly quickly, though. When Cairns stalks out of the bathroom in low-rent dominatrix gear, she looks only a fraction as awkward as how she acts, twirling an imitation whip around, stumbling in high heels and sputtering food-related innuendo with the same grade school temerity with which she starts whispering then bellowing then crying "Fuck!" to prove her dominance.

Watching Cairns bumble around the stage is a far more honest laugh than most anything she gets to say in the 90 or so minutes surrounding it. And with Nelson's assured performance helping her along, the good performance to good material ratio is a solid two-nothing, woe be to all the writers out there. ♥

There's no getting around the chill of Neal Bell's *Two Small Bodies*

BRYAN BIRTLES / bryan@vuweekly.com

The idea of a mother killing her own children is repulsive enough to make your skin crawl, but well-publicized instances of this very act aren't as rare as you might think.

From Susan Smith's carjacking-by-a-black-guy story to Andrea Yates who drowned her five children in the bathtub, examples are not hard to find. Because of this, however, some women can be unfairly accused.

Two Small Bodies is loosely based on the Alice Crimmins case. Crimmins, whose two children were found dead in 1965, has been described as the Joey Buttafuoco of her time for the media frenzy that accompanied her arrest and trial. Crimmins was persecuted based on the perception that she was a woman of "loose morals."

"Simply because she was sexually promiscuous," director Michelle Vance Hehir says, "people thought she was capable of killing her children."

In the play, a young woman is accused of killing her two young children by a hard nosed male detective. Throughout the course of

PREVIEW

THU, JAN 25 - SAT, FEB 3
TWO SMALL BODIES
DIRECTED BY MICHELLE VANCE HEHIR
WRITTEN BY NEAL BELL
STARRING LAURA RABOUD, MURRAY GOODWIN
RED STRAP MARKET (10305 - 97 STREET),
\$13 - \$16

the interrogation, however, the two characters become strangely attracted to each other, despite their mutual revulsion.

"It becomes a cat and mouse game between the two—it's quite sexually charged," explains Hehir. "He sees the world in black and white and meeting this girl who doesn't fit his image of a woman is a shock. To him, she should be either a Madonna or a whore, and she's both."

EXAMPLES OF THIS unflinching binary and male society's adherence to it abound in pop culture. Mothers are always particularly suspect, it seems, and some people think they have a right to offer their unsolicited opinions.

"Look at Tom Cruise and Brooke Shields," Hehir says. "She was taking medication for post-partum depres-



sion and this man comes along and says it's wrong."

The play almost didn't get produced because of Hehir's visceral reaction to it when trying to choose what to direct. She searched high and low for another, but kept coming back to *Two Small Bodies*.

"When I first read it, I was kind of repelled by it, but it really affected me quite powerfully," she says. "Every other play I read after it just didn't have the same impact, so I read it again and I wasn't repelled; I was intrigued." ▽

Procrastination goofs off in the great white north

DAVID BERRY / david@vuweekly.com

One of the biggest drawbacks of theatre in Western Canada is that it tends to get extremely local; thanks to long distances between major centres, established actors, directors and writers might venture beyond their home base's borders once a season, if at all, meaning some of a city's favourite sons and daughters might be little more than afterthoughts just down the highway.

Eric Nyland and his freshly minted production company, The System Theatre, hope to change that a bit. Pulling together a talented troupe from both ends of the QE2—including writing partner/Cowtownner Ryland Alexander, Edmonton's Tracey Penner, and current Calgarians Tyrell Crews and Jordan Schartner, who joined him for our interview—Nyland hopes it can be a step toward fostering closer ties between the province's major cities.

"In Toronto, anything within three-and-a-half hours is considered local," Nyland says, well aware of driving times between Edmonton and Calgary, where he splits his time. "We're hoping to give people in both cities a chance to see what's going on in the other, which they might not otherwise get a chance to do."

Nyland and Alexander have written a quintessentially Albertan play to bridge the gap, too: *Progress and Procrastination* is the story of four bumbling landscape constructors hired to put a beach in the basement of one of those types who has more money than he knows what to do with.

Through the practical jokes, drugs, fumbled attempts at connecting and general fucking around emerges four characters who really haven't a clue what they're doing with their blue collar selves—characters, Nyland, Crews and Schartner feel rarely get enough play on stages.

"PART OF BEING an actor is doing odd jobs to get by—it'd be nice if they were all for 'research,' but you have to pay the bills," Crews laughs. "I think this is one of the most common kind of odd jobs, but it's a really different world from the one we nor-

mally live in, these people who are basically doing it for life, which I think is why it's so rare to see it."

"It reminds me of working in a kitchen, but it's the same kind of atmosphere in any of these kinds of places," Schartner agrees. "Work sucks, and that's life, and the only way to get through it is to goof off, and these guys have just kind of made a life out of it."

The casual, usually malicious



Find the write way

DAVID BERRY / david@vuweekly.com

There's a school of thought that says you can't teach writing, but it's obviously not a very popular one: one of the few things that outnumbers people willing to teach it are the hordes eager to learn how to do it, hordes and teachers both presumably buying into the notion that there's some sort of formula beyond pen plus paper.

Count Randy Pearlstein into the believers. Not only has the accomplished screenwriter—boasting prominent credits on both the surprise 2003 hit *Cabin Fever* and the unparalleled cable hit *Chappelle's Show*—benefited from some high-quality instruction on the subject at NYU's film school, he's been offering up his wisdom to the public ever since friends started asking him how to write movies, and he'll be running the **How to Write for Television and Film** workshop this weekend (Jan 27 & 28).

"Maybe you can't teach all of the specifics," explains Pearlstein, who

PREVIEW

SAT, JAN 27 - SUN, JAN 28 (11 AM - 5 PM)
WRITING FOR FILM AND TELEVISION
WITH RANDY PEARLSTEIN
DEVSTUDIOS (2FI - 10104 - 103 AVENUE),
\$175 / DAY OR \$280 FOR BOTH

admits that he still takes writing courses to this day, "but you can certainly impart some rules that help your script get off the ground, and then I can give my own little tricks to help people get through the day. Maybe not everyone can write a *Chinatown*, but I'm a firm believer that things are 99 per cent perspiration."

AS PEARLSTEIN SEES IT, the craft of storytelling is a large part of the art of writing, and when it comes to telling people a good story, not a whole lot has changed since pretty much the beginning.

"If someone walks in out of the rain and says, 'I've had a terrible day' the story they tell you is going to have basic consistencies that we can rec-

ognize to everything back to early myths," points out Pearlstein, though it's not limited to one kind of medium. "I actually bought some handbooks for writing for silent film—these textbooks that were written almost 100 years ago, and you'd be surprised how oddly, uncannily similar they are. When you get right down to it, you're still trying to tell a story with pictures in 90 minutes."

Of course, he explains, the mystery of it all comes in adding the personal touch, figuring out exactly how you interact with the world around you, and how to put that in the page. But, Pearlstein adds, that can be easier than you might think.

"I did a workshop with some junior high kids the other day, and they produced something just outstanding—it was just amazing how creative and full of ideas they were," he says. "We can talk about rules, but this is supposed to feel a lot more like playing than hard work, and if you can remember that, you should be okay" ▽

PREVIEW

FRI, JAN 26 - SAT, FEB 3
PROGRESS AND PROCRASTINATION
DIRECTED BY ERIC NYLAND
WRITTEN BY NYLAND, RYLAND ALEXANDER
STARRING ALEXANDER, TRACEY PENNER,
TYRELL CREWS, JORDAN SCHARTNER
TRANSALTA ARTS BARN (10330 - 83 AVENUE),
\$15 - \$18

humour is at the centre of *Progress*, a fact which Nyland wants to emphasize—they might be looking at a group that's somewhat marginalized but that doesn't mean it can't be a funny peek.

"We were originally going to call it '*Landscape*'—which is about the worst name ever, but we couldn't think of anything—and it was going to bring in world politics and economics and all kinds of things and see how an extravagance like landscape gardening sort of fits in and plays off those thing," Nyland explains. "But then we realized the best parts of what we had were the funny bits, because I think this stuff lends itself to humour a bit more." ▽

BIG SISTERS. BIG BROTHERS. BIG FUN!

• Surf the Net • Watch a Movie • Wash The Car • Bake Cookies • Take a Walk • Be a Couch Potato • Eat Pizza

How many of these things did YOU do this week?

Change someone's world. Share these same activities and just a few hours a week with a boy or girl in need of a friend and role model.

Big Brothers Big Sisters • 424-8181 • hbbbsedmonton.org

"Fulton's performance is mesmerizing and utterly convincing."

THE NEW YORKER

"Intimate and powerful, the production and Fulton's performance burn with the white heat of artistic passion and passionate art."

THEATRE WEEK, USA

"Allegra Fulton ferociously inhabits Kahlo's skin."

THE VILLAGE VOICE

frida k.

BY GLORIA MONTERO

DIRECTED BY PETER HINTON

STARRING ALLEGRA FULTON

FEBRUARY 6-25/07
IN THE RICE THEATRE

The Citadel

425-1820
citadeltheatre.com

Motif wheels in new movement style

SHERRY DAWN KNETTLE / sherry@vuwweekly.com

"We're always searching for the right language," says Roxanne Ulanick over the phone, as she educates me about the lingo to use when referring to people with disabilities.

She explains that describing a person as being "in a wheelchair" is considered blasé—it implies passivity—but to say that the person "uses a wheelchair" is empowering. And because the individual is more important than the disability, it's better to say, "a man who is blind" rather than "a blind man."

But the language is flexible, she explains. It's okay to use the term "wheelchair dancer" when referring to her and her newest passion. The term emphasizes her ability to dance rather than the fact that she has spina bifida, a disability that has had her using a wheelchair for about 20 years now.

Ulanick has been learning to move in a whole new way, and this weekend marks her debut in the U of A's annual **Dance Motif**, presented by the dance club Orchesis. The show will feature 12 works in a wide variety of dance styles and will be performed by about 92 dancers, from amateur to professional. Ulanick is performing in *Aerobe*, a work initiated by occupational therapy student and choreographer Lindsay Leals, and the piece includes both able-bodied dancers and those who use wheelchairs.

LEALS AND ULANICK

Steadward Centre, an organization that supports people with disabilities. The Centre had just initiated a wheelchair dance program when Leals began looking for people who wanted to perform in her piece, and she found two women who were willing to bring their newly learned skills to the stage.

The group began rehearsals in September, and Leals says that that since then, her own perceptions and those of her dancers have changed and evolved with regard to ability, disability and integration.



PREVIEW

FRI, JAN 26 & SAT, JAN 27 (8 PM)
DANCE MOTIF 2007

VARIOUS CHOREOGRAPHERS
PERFORMED BY VARIOUS DANCERS & MUSICIANS
MYER HOROWITZ THEATRE (8900-114 STREET),
\$10-\$12

"It's become not about wheelchairs," she says, explaining that through the collaborative process, her group has become more aware of similarities than of differences as they share their perceptions about ability, accessibility and integration.

Leals's piece explores and challenges assumptions and perceptions about dance, disability, social norms, and art.

"I was looking for an ultimately collaborative, creative project," Leals explains. "The dancers all brought their own contribution to the movement and concept ... so that we could share our life experiences and come out with a dance product. It's been such a good learning experience—an unreal project!"

Essential to the way the group interacted and melded together were pianist Kimberly Daly and violinist Costantino Renzi, she adds, explaining how working with live musicians makes for a wholly integrated piece. The duo worked with the different abilities and movements that the

dancers produced and even became a catalyst for the group's communication and creativity.

Daly and Renzi are two of four musicians set to perform in *Dance Motif*. And as live music enhances any dance, Sharon Richardson includes two live percussionists, Bill George and Tyler Hornby, in her piece. *Time to Travel* is based on a solo that Hornby created. "Tyler Hornby is going to be totally famous one day soon!" she laughs.

Richardson describes her own choreography as "body percussion," as dancers use their bodies like drums by clapping hands, stomping feet, using voices and slapping bodies to produce rhythms.

"Did you know that different parts of the body produce different sound when you hit them with your hands?" she asks.

The busy dancer is also performing in and acting as rehearsal director for guest choreographer Cory Caulfield's dance premiere of *Revolver 1-6*, set to music from the Beatles' album *Revolver*.

"She's a master choreographer," Richardson says of Caulfield, who lives in Vancouver but travelled here twice to set the choreography. And Richardson, no doubt learning much from the experience, is enjoying running the rehearsals in Caulfield's absence. ▽

Join us for **HAPPY HOUR** at the

ART BAR

Thursdays 4-8pm
No Cover Charge

Blurring the
lines between
thinking
drinking

GALLERY OF ALBERTA

2 Sir Winston Churchill Square | 422.6223 | www.artgalleryalberta.com

Pay what you may
Thursdays
4 - 8 pm

The Body Soul & Spirit Expo

- ◆ Numerous Diverse Exhibits
- ◆ Speakers & Lectures
- ◆ Alternative Therapies
- ◆ Healing Arts
- ◆ Products for Wellness
- ◆ Spas & Wellness Centres
- ◆ Yoga & Fitness
- ◆ Astrology & Psychics
- ◆ Personal Development and much much more...

Your search begins here...

MAR 30 - APR 1

Exhibitor / Vendor Opportunities Call 1-877-560-6830

www.BodySoulSpiritExpo.com

Bear witness to the poor souls of Wieslaw Haladaj at SNAP

It's not exactly the feel-good show of the year. In fact, it may be the feel-bad show of the year. Yet Polish artist Wieslaw Haladaj's riveting, harrowing faces and figures and turbulent gloom in *Prints* belie his simple exhibition title in their power and complexity.

Gathering several linocuts Haladaj created between 1997 and 2006, *Prints* demonstrates what a gripping creative notion can look like in the hands of a masterful technician.

If there were a musical accompaniment to *Prints*, it would be slightly atonal and fully intense, with epic avant-garde cyclic variations. Unrelentingly dark, the kindest emotion invoked is a compelling tug of naked awe. The bleakest depends on the flavour of the viewer's personal demons—the torments of loneliness, confusion, guilt or whatever horrors can be experienced by the human psyche, in whatever rich persecutory combo resonates deep in our shadows.

Haladaj is both enigmatic and economic in his artist statement, which is refreshingly absent of the drudgery of artspeak yet clearly indicates the provenance of the body of work represented in *Prints*. Here, the artist's subjects are locked in a terrible reckoning with the original existential moment.

We all have one: an opaquely private moment where it first dawns on us that we are not here forever, and

PREVIEW
TO FEB 24
PRINTS
BY WIESLAW HALADAJ
SNAP GALLERY (10309 - 97 STREET)

conversely, have not always been here. We blink in and out of an unblinking vast universe. Many of us have several of these moments, as part of the curse of mortality seems to be the talent for discovering new dimensions of this realization over and over again.

In these works, Haladaj visually imagines the inceptive psychological event of the absolute knowledge that our consciousness, as far as we can tell, lives a finite existence. His linocut Everyman seemingly represents the first person to grasp the consequences of mortality. According to the artist, this awareness is pre-religious and obliterates whatever sense of identity was held by the self prior to that moment. That knowledge then becomes a sort of exile from the previously known world.

IN THE CLOISTERED CUBE that serves as SNAP's gallery space, the inky density and dominating scale of the minutely detailed prints are oppressive and striking. Two are sofa-width and three feet tall, centred on waxy grey-white paper with a swath of border blankness on the margins; the rest are like bigish cinema posters with the print running right up to the edges



In all the smaller works save for one, hollow-eyed, empty-eyed or closed-eyed faces twist in fear or pain or some inner paralysis, penetrated by scratchy "needles" and a sort of ink static from the process used by the artist. His premiere subject in these two series, tellingly titled *Appearance* and *Disappearance*, appears to be a

puppet-mouthed man in late middle age, with thinning hair and a gaunt face. In a couple of pieces, a second figure is present, though it is unclear whether this is a mirror image, doppelganger or entirely different being under the scratchy noise of the markings.

The linocut process is the iron workhorse of printmaking, an adapta-

tion of the traditional woodblock with softer and more workable linoleum. Haladaj demonstrates an unholy amount of control over his materials. His marks are tangled at a distance by design and art; the vivid fine lines materialize in exquisite detail upon close examination, sharpening their resolution despite their jagged density.

An anatomical precision and command of gesture also inhabit Haladaj's printworks, and his images draw more charge through his impeccable delivery.

Yantra, a larger (and early) work, is daunting in its use of line. Mark after mark ripple around the map, a writhing topography flowing to a rift down the middle. By definition, the title is both a Bulgarian river and a Mandala-type evocation of divinity. Perhaps we're witnessing the birth of belief at the mouth of a waterway?

A triptych on one wall reads like Albrecht Dürer crafting pictures for Kafka's *The Metamorphosis*, complete with little buggy legs and monstrous ropery muscles over elephantine flesh pierced with needles and spines.

It's not the kind of image you want to retain in your head, but then again it's not one you can easily walk away from—much like the knowledge of your own never-before and never-again-ness once you've had that psychological cherry popped.

But as a human, it is one you're condemned to periodically revisit until the end of your days. ▼

VUEWEEKLY

Our annual gift
to advertisers —
audited circulation

We know advertisers want the best circulation value for their advertising dollar. As a publisher, we need to verify that our circulation is helping advertisers reach their target markets and potential customers all year long.

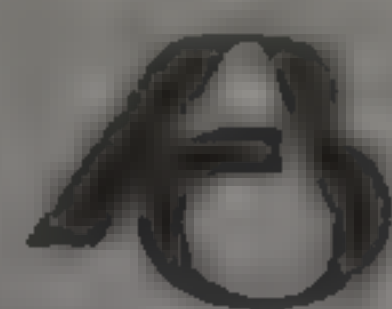
That's why our annual gift to advertisers is subjecting our records to independent verification by the largest and oldest circulation auditing organization in the world — the Audit Bureau of Circulations.

In fact, 4,800 advertisers, publishers and advertising agencies rely on ABC for audited circulation data. An ABC audit means that our circulation records are regularly

checked and verified by ABC auditors and findings are published in a concise report.


We have a year-round commitment to providing this verified, audited circulation information to advertisers.

Audited circulation — it's our gift to you.



Audit Bureau
of Circulations

Member



**UPCOMING
EVENTS**

**FULL MOON
FOLK CLUB**

Up Next!


**2007
EVENTS
CALENDAR**

JANUARY 26
Bob Brozman

FEBRUARY 9
Tim O'Brien

FEBRUARY 9
Songs in the Round Special
featuring:
Lionel Raut Paul Levins
Marv Machura Rhonda O'Connell
Laura Vinson Terry Nadasdi
Maynard Kolskog Marty Siltanen

BOB BROZMAN



is a guitarist like no other: an established and prolific recording artist, performer, producer, and author, Bob is a non-stop world traveler and tireless researcher in ethnomusicology. His work with musicians from around the world in the past several years has marked him as not only a virtuoso mandolin and slide guitarist, but also as a pioneer in finding a common thread among global musical cultures.

Tickets:
Southside Sound • 10342 Whyte Ave • (pickup only 432-7503)
Tix on the Square • 9300-162 Ave • (pickup or charge by phone 420-1757)
\$15 advance (plus service charge) • \$17 door

**FOR MORE
INFORMATION
CALL:**
433-6410

St. Basil's Cathedral Theatre
10819-71 Ave
Doors 7pm Shows 8pm

The Alberta Foundation for the Arts

Megatunes

Your Music Destination

FOR THE WEEK ENDING JAN 25, 2007

1. Tom Waits – Orphans (anti)
2. JJ Cale & Eric Clapton – The Road To Escondido (reprise)
3. Bob Dylan – Modern Times (columbia)
4. Joanna Newsom – Ys (drag city)
5. The Be Good Tanyas – Hello Love (nettwerk)
6. Yusuf – Another Cup (atlantic)
7. AA Soundsystem – Laissez Faire (saved by radio)
8. Loreena McKennitt – An Ancient Muse (quinlan)
9. The Decemberists – The Crane Wife (capitol)
10. Mark Knopfler & Emmylou Harris – All The Roadrunning (mercury)
11. TV On The Radio – Return To Cookie Mountain (interscope)
12. Julie Doiron – Woke Myself Up (endearing)
13. Albert Hammond, Jr. – Yours To Keep (rough trade)
14. Chad VanGaalen – Stelliconnection (flemish eye)
15. Born Ruffians – S/T (warp)
16. Midlake – The Trials Of Van Occupanther (worlds fair)
17. Beck – The Information (interscope)
18. Isis – The Absence Of Truth (ipsecac)
19. Mastadon – Blood Mountain (relapse)
20. Greg Keelor – Aphrodite Rose (wamer)
21. Various – Sorrow Bound: Hanks Williams Re-Examined (ruby moon)
22. Jim Cuddy – The Light That Guides You Home (wamer)
23. The Shins – Phantom Limb (sub pop)
24. Madeleine Peyroux – Half The Perfect World (rounder)
25. Fractal Pattern – Absent From But Entirely Within The Landscape (fp records)
26. James Hunter – People Gonna Talk (rounder)
27. The McDades – Bloom (free radio)
28. Damien Rice – 9 (wamer)
29. Shout Out Out Out Out – Not Saying Just Saying (six shooter)
30. Wendy McNeill – The Wonder Show (determine)

CLINIC VISITATIONS

Clinic are distinctive in the way that *The Fall*, *The Residents* or *Missy Elliot* are distinctive – it's hard to mistake their sonic fingerprint for anyone else's, yet because they keep exploring the outer limits of their thing, they always sound fresh. Pick up album number four *Visitations* today.

10355 Whyte Ave. Shop online at megatunes.com 434-6342

LISTINGS FOR YOU

ARTS WEEKLY

FAX YOUR FREE LISTINGS TO 432-2221
OR E-MAIL GLENN'S AT
LISTINGS@VUEWEEKLY.COM
DEADLINE IS FRIDAY AT 3 PM

DANCE

NATIONAL BALLET OF CANADA-BALLET MANIA

Winspear Centre, Sir Winston Churchill Sq • Performances by two dancers from the National Ballet of Canada, Guillaume Côté and Heather Ogden, dancing to selections from Tchaikovsky's *Swan Lake* and Prokofiev's *Romeo and Juliet* with the Edmonton Symphony Orchestra's • Jan 25 (8pm) • \$23-\$64, \$15 (student/senior rush tickets two hours prior to curtain time) available at Winspear box office

MILE ZERO DANCE—THE LOOK OF LOVE The Landing Pad 201-10923-101 St (424-1573) • Studio Series • Feb 9-10 (8pm) • \$10 (member), \$12 (non-member) at the Landing Pad

ORCHESTRIS DANCE GROUP—DANCE MOTIF Myer Horowitz Theatre, U of A Campus (492-2231) • Inspirational modern and jazz dance pieces choreographed by faculty, students and guest choreographer, Con Caulfield • Jan. 26-27 (8pm) • Tickets available by phone and at the door

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY

• Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery:** ALL ABOUT ALBERTA: until Mar 31 • **Discovery Gallery:** 2006 ALBERTA CRAFT AWARD RECIPIENTS' EXHIBITION Artworks by the five recipients of the 2006 Alberta Craft Awards: until Feb. 17

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed-Fri 10 30am-8pm, Thu 10 30am-5pm; Sat-Sun 11am-5pm • **CONTEMPORARY INUIT ART**, film/video/drawing: *ISUMA TO HAVE AN IDEA*, presents a survey exhibition of contemporary Inuit film and video by Igloolik Isuma Productions, Canada's first Inuit independent film production company, *ASHOONA THIRD WAVE* features new work by Shuvina Ashoona, Siassie Kenneally and Annie Pooloogook, *Ashoona Third Wave* represents a tradition of art-making that spans three generations; until Feb. 19 • **FAR AND WIDE**, Alberta landscapes by David Alexander and John Hartman; until Feb. 19 • **THREE TRAVELLERS** Artworks by Edmonton artists, Scott Berry, Louis O'Conley and Leo Wong, until Feb. 19 • **VISUAL THINKING** Margaret Brine Gallery: Drawings from the U of A Graduate studios, Jan. 28-Feb. 25, opening reception: Sun, Jan. 28 (2pm)

ART MODE GALLERY 12220 Jasper Ave (453-1555) • **FIGURATIVELY SPEAKING**, Figurative studies by various artists featuring classical female figures, oil on canvas by Oksana Zhelisko Zhelisko will be available during this time to speak about her work and dedicate purchases personally • Feb. 8-17

ARTSHAB STUDIO GALLERY 10220-105 St (439-9532) • Open every Thu (5-8pm) • **WHEN CRYING ANDROIDS SLEEP SECRET DOORS ARE OPEN** Artworks by the Psychotic Robotic Art Collective, Chris Zaytsoff and Tristan McClelland • New work by the ArtShab residents • Until Feb. 22

CENTRE D'ARTS VISUELS DE L'ALBERTA (CAVA) 9103 35 Ave (461-3427) • Artworks by members • Until Feb. 7

DOUGLAS UDELL GALLERY 10332-124 St (468-4445) • Open Tue-Fri 9 30-5 30pm • Artworks on paper by Dorothy Knowles • Feb. 1-17 • Opening reception: Feb. 1 (5-7pm) artist in attendance

ELECTRUM DESIGN STUDIO AND GALLERY 12419 Stony Plain Rd (482-1402) • Open Tue by appointment, Wed-Fri 11am-5 30pm, Sat 11am-4pm, closed long weekends • **COLLECTION 2006** New artworks by various artists

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre, 8303-112 St (492 0166) • Open Mon-Fri 8am-4pm • **NEW DIRECTIONS** Oil paintings by Jim Davies • Until Feb. 7

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 83 Ave (492-2081) • Open: Tue-Fri 10am-5pm, Sat 2-5pm • **THE ALCUIN AWARDS FOR EXCELLENCE ON BOOK DESIGN IN CANADA: 2006** • **AMERICAN ASSOCIATION OF UNIVERSITY PRESSES' BOOK, JACKET AND JOURNAL SHOW** • Until Jan. 27

FRINGE GALLERY 10516 Whyte Ave (432 0240) • **THE BIGGEST BRICK**, Drawings by Cynthia Gardiner, until Jan. 31 • Paint Spot staff show, February

GALLERY AT MILNER: SIMPLY A DRINKER LIBRARY Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • **START FROM THE BEGINNING** Oil on canvas landscape paintings by Lorraine Shulba, until Jan. 31 • **A SEASON IN THE SUN** Oil paintings by Patricia Trudeau, Feb. 2-26

GREY HUNS HOSPITAL Out Patient Room, 3015-62 St • Mon-Fri 8 30am-4pm • Artworks by students from the Artistic Statement School of Fine Art • Until Feb. 28

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm, Sat 12-4pm • **ACTS OF VIOLENCE: DRAWING IN A STATE OF EXCEPTION** Interactive installation by Claire McLamey, until Feb. 10 • **Front Room: RAW AND UNLIKELY PLACES** Artworks by Tegan Forbes, until Feb. 10

JEFF ALLEN GALLERY Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **MARTEL MAGIC**, Colourful, abstract landscape acrylic paintings by Paul Martel, until Feb. 1 • **GALLERY ART WALK**, until Feb. 1 • **FANTASTIC COMES IN FOUR**, Paintings by Joan Chambers, Darlene Schacker, Carolyn Feir and Diane McPhee, Feb. 6-Mar. 1, opening reception Feb. 14 (6 30-9pm); Feb. 14 (7 30-8 30pm)

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) Open Tue-Fri 9 30am-5 30pm, Sat 9 30am-4pm • **(SOUTH)** 7711 85 St (465-6171) • Open Mon-Fri 9am-5pm, Sat 10am-5pm

LATITUDE 53 GALLERY 10248-106 St (423 5353) • **Main Space: I LOVE THE SHITTY**, Photographic works by S B Edwards, until Feb. 10 • **NO (SUCH) PLACE** Painting and paper-works by Stephen Fisher, until Feb. 10

LOFT GALLERY AJ Ottewill Arts Centre, 590 Broadmoor Blvd Sherwood Park (449-4443) • Open Sat 10am-5pm • Artworks by Audrey Josephson, Neil Horswill, Deanna Corrigan, Margaret Klappstein, Linda McEachern, Lorna Kemp, and Darlene Schacker

McMULLEN GALLERY U of A Hospital, 8440 112 St (407 7152) • Open Mon-Fri 10am-8pm, Sat-Sun 1-8pm • Hospital

MCPAD 5411-51 St, Stony Plain (463-2222) • Open Mon-Fri 10am-4pm, Sun 10am-6 30pm • **Arts and Crafts**, by Rose Hunter, until Feb. 17

MINISTIX SCULPTURE STUDIO 37 Bismarck Estates, 51049 Range Road 214, Sherwood Park (662-4160) • Sculptures by Horst D. open studio

NINA HAGGERTY CENTRE FOR THE ARTS (Library Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2 30pm, Tue 6 30-8 30pm, Thu 6-8pm • **BIG ENOUGH DREAMS—A PHOTO EXHIBITION** Immigrant Yvonne Dubouché presents a series of black and white photographs from the newly released book and documentary *Big Enough Dreams*; until Feb. 2 • **NINE TO NINE AT NINA'S** New artworks by Nina Haggerty Centre artists, Feb. 9-Mar. 9, opening reception with artists, Mar. 1

PEOPLES PUBLIC ART GALLERY 114 Garfield Street, 37 (460-4310) • Open, Tue-Sat (10am-5pm), Thu (10am-8pm) • **CHAOS THEORY** Artworks by John Noestheden, Loanne Schachtel and Clint Wilson, until Mar. 2

PROVINCIAL ARCHIVES OF ALBERTA 8555 Roper Rd. • **A JOYFUL HARVEST**, A photo exhibit from the Jewish Historical Society of Southern Alberta salutes the people, places and organizations that have defined Jewish life in southern Alberta since 1889 • Until Jan. 25

ROYAL ALBERTA MUSEUM • **THE BUILDER—PROJECT, BUILD IT**, Learning through constructive play, until Jan. 28 • **LEGO OCEAN ADVENTURE**, Create your own sea creatures and learn about the National Oceanic and Atmospheric Administration research with the logger-head turtle, until Jan. 28

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **WINTER GROUP SHOW**, featuring work by figurative artist Cynthia Gannier, landscape artist Gerald Faulder, abstract works by Harold Feist, sculptures by David Mitchell and ceramics by Arne Handley • Until Feb. 6

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • Large-scale prints, repetitive black and white haunting representations of a face by Polish artist Wieslaw Haladaj • Until Feb. 24

STUDIO GALLERY 11 Perron Street, St. Albert (460-5933) • Open, Thu 12-8pm, Fri 10am-5pm; Sat 10am-5pm • **PATHWAYS UNDER-FOOT**, Paintings by Alan Anderson • Until Jan. 27

TELLS WORLD OF SCIENCE 11211-142 St (452-9100/451-3344) • **Hurricane on the Bayou** IMAX film, opening Jan. 26, Mon-Wed: 3pm, Thu: 3pm, 7pm; Fri: 3pm, 7pm, 9pm; Sat: 11am, 1pm, 3pm 5pm, 7pm, 9pm, Sun/hols. 11am, 1pm, 3pm, 5pm, 7pm • Wetlands demonstrations/presentations with Ducks Unlimited, Sat, Jan. 27 and Sat, Feb. 3 • **Severe Weather in Alberta** presentations; Feb. 10 (afternoon and evening)

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm, Sat 12-4pm • **PATTERNS**, Artworks by Ansgard Thomson and Doreen Mason • Until Feb. 17

WALTERDALE PLAYHOUSE Lobby, 10322-83 Ave (432-7357) • **Art in the Lobby**, Acrylics by Angella Powell, in conjunction with Les Liaisons Dangereuses • Feb. 7-17, viewing one hour before curtain

LITERARY

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Slam. An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • \$5 (donation)

CASTLE ROCK PUB 570 St. Albert Road • Poet's Ink. Writing evenings every Sunday (7-9pm) except long weekends, holidays and summer months

CITY ARTS CENTRE 10943-84 Ave (433-2932) • T.A.L.E.S. monthly Storytelling Circle. Tell stories or come to listen • Second Fri of each month (8-10pm) until June • \$3 (first time free) • Feb. 9

GRANT MACEWAN COLLEGE Gym (497-5482) • *Oryx and Crake*, *How Long Have We Got?* Margaret Atwood discussing science vs nature • Jan. 25 (7 30pm) • \$10/\$7 (students/alumni) at MacEwan Bookstore

HULBERT'S CAFÉ 7601-115 St • The Olive Reading Series • 2nd Tue each month

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

ROSIE'S BAR AND GRILL 10475-80 Ave (433-2932) • *Story Café*, T.A.L.E.S. • First Thu of ea month, through to June (7-9pm) • \$5 • **TALE'S Fresh Starts—A Storytelling Café** Storytellers Dawn Blue, David Haas and Marie Anne McLean present a set of dynamics and engaging stories of Fresh Starts, followed by open mic for 5-minute stories (told, not read) • *Groundhogs and Other Tails*: With storytellers Jennie Frost, Peter Jarvis, and Billy Joe Laboucane as they present a set of dynamics and engaging stories; Thu, Feb. 1 (7-9pm)

UNIVERSITY OF ALBERTA Education South Bldg, Rm 122 • Canadian Authors meeting. Featuring *How do you make your travels work for you?* Patrick Twomey will speak on *The Lifestyle of Travel*, Fri, Jan. 26 (8pm); free (member/first-time guest)/\$10 (non-member) • Writers Circle with Margaret Macpherson, Fri, Jan. 26 (7pm) • *Capturing the Essence of a Trip*, workshop with Patrick Twomey; Sat, Jan. 27 (9 30am-4pm) • \$30 (member)/\$60 (non-member)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8 30pm), \$11, Fri (8 30pm), \$20, Sat (8pm), \$20, Sat (10 30pm), \$20 • Every Wed (8 30pm): Wacky Wednesday, \$5 • Brian Work, Jan. 25-27 • Bob Angeli, Feb. 1-3 • Jon Charles, Feb. 8-10

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open, nightly 8pm, Fri 8pm and 10 30pm, Sat 8pm and 10 30pm, Sun 8pm • *Hit of The Just for Laughs Comedy Festival*, Sugar Sammy as well as Sean Thompson and Lars Callieou; Jan. 25-28 • *Feast or Famine...*, Hit or Miss... Fizzle or Sizzle... Fly or Die... Who will hit? Who will miss? Amateurs and professionals take the stage, Mon, Jan. 29 • *Alternative Comedy Night*, featuring comedy hypnotism, magic, music, street performers and more, Tue, Jan. 30 • *The Comic Strip* presents, *The Best in Local Talent*, Wed, Jan. 31 • Barry Kennedy, Jan. 31-Feb. 4 • David Acer, Feb. 7-11

SHAW THEATRE NAIT's South Learning Centre, Princess Elizabeth Ave, 106 St (913 6466/634-1493) • *Wake Up Laughing* An evening of cosmic comedy and healing laughter with Swami Beyondananda. Presented by Unity Church of Edmonton • Sat, Jan. 27 (7pm) • \$30/\$25 (senior)

SIDETRACK CAFÉ 10238-104 St • Kokanee Comedy Battle hosted by Kathleen McGee featuring local and touring comics

Every Tue 8-11pm, \$3 (don)

LOUNDSIDE METHODIST CHURCH 2821 119 St, 172-460-0550) • *Laughing the Roof with Laughter*, A Humour performance of Les (Gutenberg) Statue. Concert Choir (directed by Dr. John) Hooper Belies in Harmony • 3 (7pm) • \$15 (adv) at TIX on the Square, \$20 (door)

YUK YUK'S KOMEDY KABARET Londonderry Mall (481 98 • Open, Wed-Thu 8pm, Fri-Sat 8pm and 10 30pm • Wed Ge Your Yuk's, professional comedy night; \$5 • Sun, Industry A \$10 • Jay Brown, Tyler Hawkins and J P Fournier, Jan. 28 • The Great Canadian Laugh Off, every Wednesday night, Feb. 7, with the finals on Feb. 28

THEATRE

THE CLUNK Timms Centre for the Arts, U of A Campus (4, 1757/492-2271) • By Stephen Jeffreys, presented by Studio Theatre, directed by Sandra Nicholls, designed by Tata Tui, theatrical "tour de force" set in 17th century London. Elizabeth the threes of death, and the alchemist is mixing his powder. Lucious Bodun, an alternative comedian, thinks he's about to big time, a la Jon Stewart—or so he hopes. But in this world, fought with words can be fatal • Feb. 8-17 (8pm), \$5 (Preview Feb. 7, Pre-Show Talk, Tuesday, Feb. 13 (7:15pm); Matinee 15 (12 30 pm), no show Sun, Feb. 11 • Opening Night \$3 (adv) \$12 (senior/\$8 (student), Weekends (Fri-Sat) \$16 (senior/\$8 (student) Weekdays \$15 (adult) \$10 (senior/student) Thu Matinee \$10 (adult)/\$10 (senior/student) preview available at TIX on the Square, Timms Centre box office one hour prior to the performance

CRAZY FOR YOU John L. Haar Theatre, 10045-155 St (4 • MacEwan Theatre Arts and Theatre Production presents the "new" Gershwin musical, an updated adaptation of the Broadway hit, *Girl Crazy*. Choreography recreated for this production by MacEwan's Cindy Kerr • Jan. 26-Feb. 3 (8pm, Sun 12-2pm) \$13 (adult)/\$8 (student/senior) at TIX on the Square

DIE-NASTY Varcona Theatre, 10329-83 Ave (448-0695) • Hilarious, live, improvised soap opera • Every Mon to Fri, May • \$10 (door)

FRIDA K. Citadel Rice Theatre, 9828-101A Ave (425-8 • Glona Montero, directed by Peter Hinton, starring Allegre • As she dresses for the opening of her first solo exhibition, Mexico, 44-year-old Frida Kahlo examines her life and sons for painting. She is uncertain and apprehensive at she and her work will be received • Feb. 6-25 • Tickets available at the Citadel Theatre box office

THE GOLDEN AGE ROCKS ON! Mayfield Dinner Theatre (1 • 771-9804) • By Will Marks and Joe Harris featuring the '50s and early '60s • Until Feb. 18 • \$-4 \$89

KINGSHEN DAYS Catalyst Theatre, 8529 Gateway B, 1 • 83 Ave (439-2845) • Just in time for Valentine's Day the adaptation of the scandalous novel by Choderlos de Laclos guaranteed to steam up the playhouse and melt the wicks away. Set in pre-Revolution France, *Liaisons* traces the seductions and machinations of two devious and decadent aristocrats as they make love and war • Feb. 7-17 (Tue-Sat 8pm, Sun 2pm) • \$12-\$14 available at TIX on the Square

LES LIAISONS DANGEREUSES Walterdale Playhouse • 83 Ave (439-2845) • Just in time for Valentine's Day the adaptation of the scandalous novel by Choderlos de Laclos guaranteed to steam up the playhouse and melt the wicks away. Set in pre-Revolution France, *Liaisons* traces the seductions and machinations of two devious and decadent aristocrats as they make love and war • Feb. 7-17 (Tue-Sat 8pm, Sun 2pm) • \$12-\$14 available at TIX on the Square

MAGICAL MYSTERY TOUR: SONGS OF THE BELLS Jubilations Dinner Theatre, 8882-170 Street, WEM (4 • Jan. 26-Apr. 1

OEDIPUS LOVES YOU Timms Centre, U of A Campus • 1757) • *Covenant Theatre* presents this tender, funny and magical adventure by Susan Coyne. Suitable for children ages 8 and up • Jan. 25-Feb. 3 (Tue-Sun 8pm, Sat matinee 2pm) at TIX on the Square, door; \$45 (Sat matinee family rate, \$100 for four; \$7 each additional child)

OH SUSANNAH! Varcona Theatre, 10329-83 Ave (433-3399) • Euro-style variety spectacle, laughs, music and a dash of Eros, God of Love (Jeff Haslam) featuring guest artists and Michael Bernard, Compania del Mambo, and the Oh Susannah Jug Band • Sat, Jan. 27 (11pm) • Tickets available at the door (starting at 10 30pm) • \$10 or \$7 (senior members and Teatro La Quindicina subscribers

REINTEGRATED AND REIMAGINED Arts Barns, 10330-84 Ave (420-1757) • System Theatre presents the story of a crew of landscape construction workers under pressure to complete a project on time but a way to get past personal issues such as drug abuse and absurdity of their task—to build a beach in a client's back yard. Jan. 26-Feb. 3 (8pm); 2pm on Sun, Jan. 28, Sat, Feb. 3 Mon, Jan. 29 • Preview Jan. 25, \$11, \$18 (adult)/\$10 (senior/student) at TIX on the Square, door

SEXY LAUNDRY Varcona Theatre, 10329-83 Ave (433-3399) • Shadow Theatre, by Michele Rimi • Armed with a copy of *Dummies*, Alice and Henry check into a trendy hotel on mission to jumpstart their 25-year marriage. Will A Henry survive the test of their relationship? end? • Until Feb. 4 (8pm); Sat-Sun (2pm) • \$ Fri/Sat nights/\$18 02 (student/senior, Fri/Sat night) (adult, weeknights/matinees)/\$13.78 (student/senior, weeknights/matinees)/\$21 20 (opening night)/\$8 48 (preview Tuesdays: Two-For-One, Saturday Matinees Pay-What-You-Want (door) • Advance tickets available at TIX on the Square

TWO SMALL BODIES Red Strap Market, 10305 97 • 1757) • *Image Theatre* • The boundaries of victi- sor are blurred in this intense, sexually charged play. 25-Feb. 3 (Tue-Sat 8pm; Sun 2pm) • \$13 (weekday nee)/\$16 (Fri-Sat nights) at TIX on the Square, door

UNE LUNE D'EAU SALÉE (SALT WATER MOON) La Cité Francophone, 8527 rue Marie Anne Gaborry 91 (469-8400) • By David French, translation by Antonine M. directed by Daniel Courmyer, presented by L'Unité Théâtre, a splendid moonlit night at Coley's Point in August, 1922. Jacob Mercer has returned from Toronto to the big port, hoping to win back his former sweetheart, Mary. Mary has become engaged to wealthy Jerome McKen is still hurt and bewildered by Jacob's abrupt departure. She will not be easily wooed. Told outside under this funny and moving play will warm your heart and in your eye • Feb. 8-11, 15-18 (8pm); Matinees Feb. 16 2pm, senior's brunch, school matinee, February 16 11am; show 12pm • \$23 (adult), \$15 (student), bus schools shows call 469-8400 • Tickets at the door at L'Unité Théâtre 469-8400 and TIX on the Square

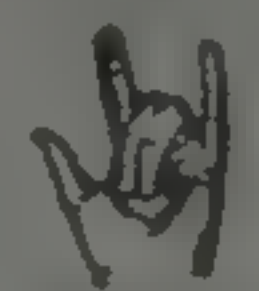
WONDERFUL MISTRESS Citadel Rice Theatre, 9828-101A Avenue, 425-1820 • By Dan Needles, starring Rod Bear Wingfield, the accident-prone stockbroker who turned Bay Street to take up farming, is back. In this sixth instalment, a devastating fire has left the Orange Hall in ruins, leads the charge to get it rebuilt, but lighting a fire under committee members proves to be a daunting task • Until Feb. 17 • Tickets available at the Citadel Theatre box office

Factotum a Stark adaptation of boorish Bukowski

INDIE PRODUCER AND SCREENWRITER TALKS ABOUT THE MANY JOBS IN MAKING MOVIES

JOSEF BRAUN / josef@vueweekly.com

Jim Stark occupies the unlikely position of independent film producer. Originally from Ohio, he's based in Manhattan, though most of his contacts are in Europe, South America or Asia. He's helped some of the landmark indie films of the 1980s get made and seen. Most recently he produced and co-wrote *Factotum*, a movie about a guy who accepts and abandons a seemingly endless string of jobs. Stark spoke to *Vue* about his own string of jobs, the many roles he's inhabited in a career of making the sort of movies that, as Stark says, "no one makes for the money."



THIS ROCKS

VUE WEEKLY: Your film career begins with Jim Jarmusch's early features. Did you guys know each other from Ohio?

JIM STARK: No, I was a corporate lawyer in New York and had met his girlfriend Sara Driver, who's also a filmmaker. She approached me, and I got involved in *Stranger Than Paradise*, which starred my 86-year-old grandmother, among other people. She plays Aunt Lotte. Some people think she steals the movie.

VW: Had you been practicing law long?

JS: About four or five years, doing mostly corporate litigation, trademark, contracts, intellectual property stuff. Jim and Sara needed help on this movie and they couldn't afford to pay anybody. The last person Jim wanted to meet was a corporate lawyer, but we were both from Ohio, both Indians fans.

We got along well and worked on the film together for a couple of years, which turned into a surprising success. He made some others I was involved in—*Down By Law*, *Mystery Train*, *Night on Earth*—and then made somewhat bigger films, where I wanted to stay doing what I was doing. I've worked with a number of different directors since.

VW: Did you always have aspirations

DRAMA

FRI, JAN 26 & SUN, JAN 28 (7 PM);
SAT, JAN 27 & MON, JAN 29 (9.15 PM)

FACTOTUM

DIRECTED BY BENT HAMER

WRITTEN BY HAMER, JIM STARK

STARRING MATT DILLON, LILI TAYLOR,

ANDREW A. KOSOVE

METRO CINEMA, \$8

to work in film?

JS: I took film classes as a teenager. I was very interested in European films, much more than American films. I spent a week at USC until I realized that, at that point, there was no use in getting a film degree. So I returned to New York and went to law school

VW: Once into film, were you happy producing or hoping to be involved more creatively?

JS: I enjoyed being involved in the process of making movies, particularly starting at the beginning. Some I've had more creative involvement in, some less. I had a tiny bit of creative involvement in *Stranger* and *Down By Law*, but as time went on Jim insisted that he make all the creative decisions. With other directors, I've been more involved in terms of casting, editing or, in a couple of cases, writing. My entrée into this was through being able to organize things and get the money, push the project through to completion, which is often the hardest part.

VW: *Cold Fever* was your first screenplay. How did that come about?

JS: *Mystery Train* was invited to the Reykjavik Film Festival. Jim, not being a big Festival guy, didn't want to go, but I'd always been fascinated by Iceland, so we asked if they'd invite the producer. They would have taken the gaffer, because not so many people come up to Iceland, so off I went.

The airport's about 40 minutes outside Reykjavik, and the landscape is this sort of unbelievable moonscape like it. For somebody who does road movies, it was like a billion dollars in

free production design. By the time I got into town I really wanted to make a movie there. I'd enjoyed working with Masatoshi Nagase on *Mystery Train* and somehow these two ideas got entwined in my head: I thought, I'm going to do a movie about a Japanese guy who comes to Iceland and goes on the road!

Anyway, I had a good experience collaborating with Fridrik Fridriksson, but that was my only writing experience until I met Bent Hamer, who already had this idea to film Charles Bukowski's *Factotum*.

VW: The novel's quite episodic. Was it an arduous adaptation?

JS: The biggest challenge was to give the film multiple layers. When you read the book, it's just full of ironic observations; if you take away the descriptions, and just show what's going on, you don't get a feeling for this man's keen intelligence. That's why we inserted the poetry, which is largely from sources other than *Factotum*.

VW: What about updating the novel from the '40s to the present?

JS: It's funny. I had people telling me nobody drinks anymore, it should be about drugs. Well, these people don't get out much. I remember the last night we were shooting in a rooming house, and as I was sitting on this very decrepit furniture in the hall, these people would come out, use the communal toilet and go back into their tiny rooms, living very much the life Bukowski was describing. When we took a break, somebody came in and stole all our liquor bottles.

VW: The sense of alcoholism and loneliness is addressed quite differently in *Factotum* than it is in *Barfly* (the 1987 film written by Bukowski). I wonder if that doesn't have something to do with Hamer being from Norway, where alcoholism is less veiled in the culture.

JS: Probably. I drink very little, but



For the love of the low life

Factotum updates, geographically condenses, structurally re-patterns and poetically expands Charles Bukowski's 1975 melancholy, comic and typically scatological novel primarily about attempting to avoid work and, to a lesser degree, other people.

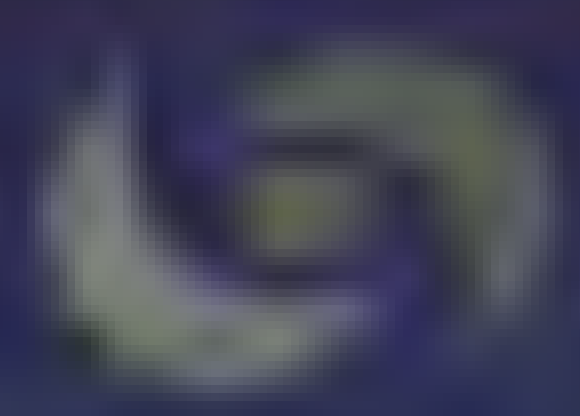
Directed by Bent Hamer (*Kitchen Stories*) and scripted by Hamer and Jim Stark, the film discovers its own peculiar poetry through rigorous understatement, accentuated by cinematographer John Christian Rosenlund's often square images of gloomily-lit fleabag rooms that evoke a boozier, Southern Californian Nan Golden, and by the superb central performance by Matt Dillon. His Henry Chinaski is flushed, paunchy, deeply introverted, almost touchingly affected, struggling against inertia, conformity and a complicated self-loathing that refuses to indulge in direct outward displays.

Chinaski works in a pickle factory, jackhammers blocks of ice, repairs bikes—anything to keep the alcohol flowing and a warm, perhaps loving body nearby (there are marvellous performances by Lili Taylor and Marisa Tomei along the way).

Factotum takes Chinaski's desperation seriously, downplaying the patriarchal grandiosity Bukowski himself nurtured. Yet its still buoyed with humour—a routine involving the exchange of shoes between Dillon and Taylor possesses an inspired sense of visual deadpan—and remains frank about Bukowski's less savoury attitudes not toward women so much as the human race.

Maybe what distinguishes *Factotum* more than anything is its approach to recognizing the baffling, contradictory nature of human dignity. Chinaski may engage in acts of humiliation, but, in his reluctance to surrender to the trivial dictates of menial labour, there's the sense that he is nonetheless determined to be the author of his humiliation, one who, by necessity, collaborates uneasily with the dictates of (mis)fortune. Chinaski is an author who listens carefully to his damaged muse, who in turn obeys his will toward self-sabotage as a form of learning. —JOSEF BRAUN

Place, Tower 2 - Suite 303 10060 Jasper Ave, Edmonton



CLEARLY LASIK

WE GUARANTEE YOUR VISION OR YOUR MONEY BACK
100% PROCEEDS TO CHARITY

FREE consultations

1.877.551.2020

clearlylasik.com

\$299 per eye

0 DOWN 0% FINANCING 12 MTHS

Bent, as you pointed out, comes from a society where drinking's very much the norm. He was fascinated from the beginning about alcoholism and what it takes to stay there, the work involved.

VW: Did Bukowski's concerns resonate with you?

JS: I was very admiring of his style. I wasn't as attracted to the lifestyle, as many fans of his are. Neither Bent nor I were Bukowski fanatics, and I've run into a bunch of those since we started with this. We had our own take on it.

For me, what was most interesting was this need of Bukowski's to reject all of the trappings of bourgeois society, not to have a house, not to have a job, not to have a relationship, because all of these things will interfere with and cheapen your art, that to be a real artist

means to be an outsider.

VW: *Factotum* premiered in spring 2005, finally opened in US theatres in autumn 2006, and is still making the rounds. Is it draining to sit through this protracted process of watching a film get distributed?

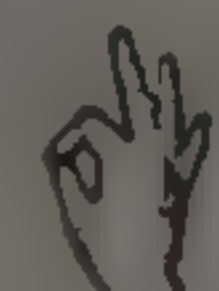
JS: Well, people think that everything that happens in a movie happens on the set, but that's not making the movie. It's the year or two or more before, the script, the casting, pre-production, financing. Then a year of post-production, editing, sound, all the technical work to get a finished print. Then it circulates for a year, year-and-a-half, sometimes more.

Canada's not the last country. I think they're waiting for *Factotum* in Japan. Then there's licensing, DVD, and later re-licensing ... it goes on forever. But it's always been this way. It's just a little harder now. You just have to get out there, try and get people to see it, to be interested in it, because no one's going to do it for you. ▼

Terry Gilliam's *Tideland* comes in as murky as ever

BRIAN GIBSON / brian@vuwweekly.com

Tideland is a fitting metaphor for the career of Terry Gilliam, who's braved the choppy waters of movie-making ever since he sailed on to the big screen from those quirky animation sketches he created with England's Monty Python.

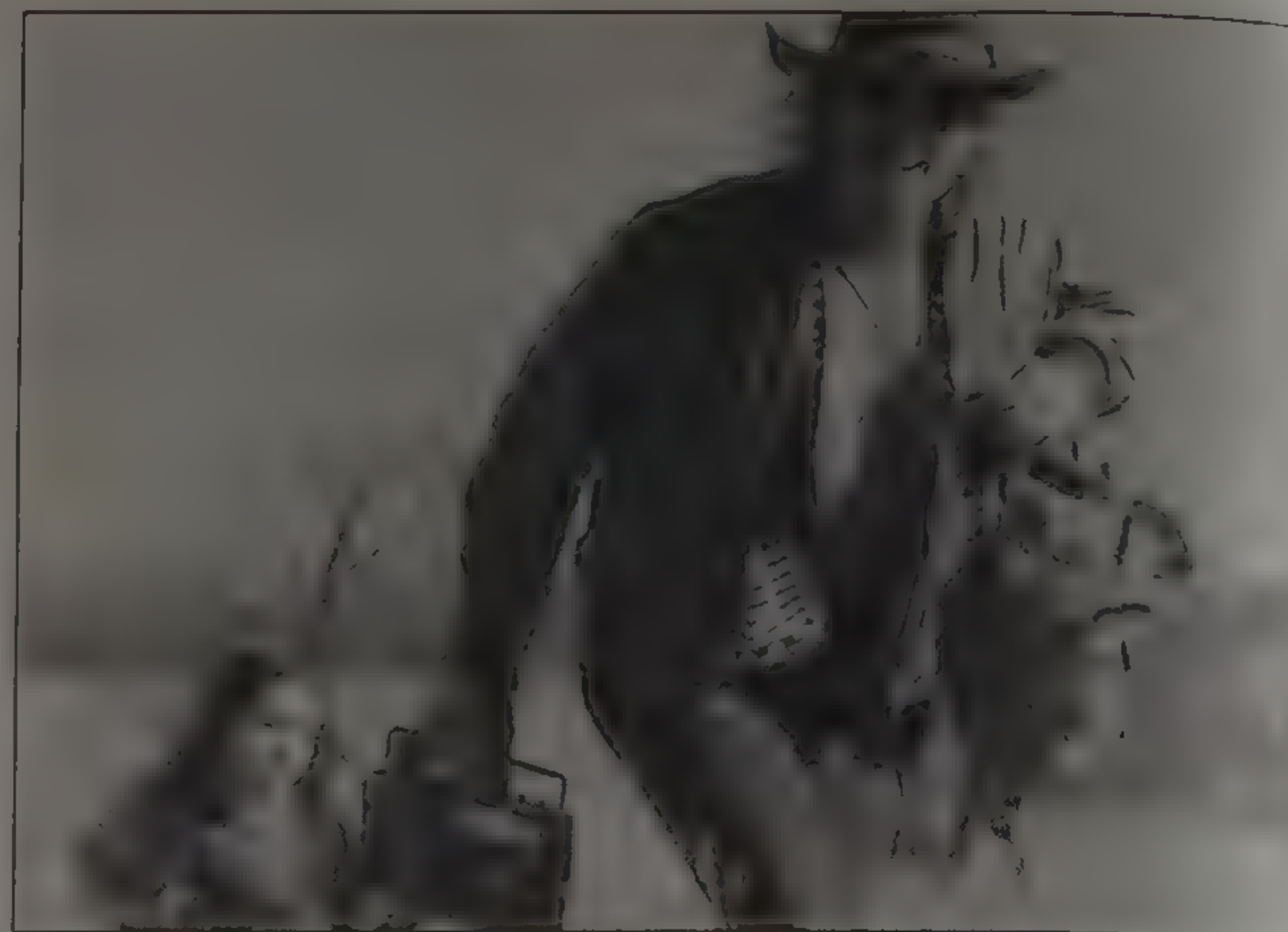


THIS IS OK

First he was at the helm for the troupe's madcap, low-budget take on medieval history, *Monty Python and the Holy Grail*, then he launched the Lewis Carroll-inspired *Jabberwocky*. Since then, his ebbs and flows of fortune have seen the near studio-sinking of the mighty *Brazil*, the studio-wrecked *Adventures of Baron Munchausen*, the mainline success of *The Fisher King*, voyages to darker, stranger lands with *12 Monkeys* and *Fear and Loathing in Las Vegas*, and the unsalvaged driftwood of *The Man Who Killed Don Quixote* (Keith Fulton's and Louis Pepe's *Lost in La Mancha* documented Gilliam's near-Titanic failure to adapt Cervantes's novel).

Gilliam churned out the mainstream *The Brothers Grimm* in order to finance his latest, a return to Carroll's Alice stories and the world of childish imagination that Gilliam has previously painted in lighter shades. *Tideland*, though, is a Gothic Wonderland, a girl's fantasy world that darkly and grotesquely re-imagines the nightmarish reality she's suffering through. This comic fantasy is an acquired taste—as dark and bitter as a cup of black coffee, there's nothing saccharine or light about *Tideland*.

Jeliza-Rose (Jodelle Ferland) has grown up with junkie parents, Queen Gunhilda (Jennifer Tilly) and Noah (Jeff Bridges), enduring her mother's twitches between neediness and nastiness while helping her father shoot up. After Gunhilda overdoses, Noah takes his daughter back to his Prairie homestead (the film was shot around Regina), abandoned since his mother died. There, Jeliza-Rose travels further and further into the fields of her imagination, playing with her doll heads and striking up a friendship with Dickens (Brendan Fletcher, in the film's other stellar performance), who's had



DRAMA

FRI, JAN 26 & SUN, JAN 28 (9 PM);
SAT, JAN 27 & MON, JAN 29 (7 PM)
TIDELAND
DIRECTED BY TERRY GILLIAM
WRITTEN BY GILLIAM, TONY GRISONI,
MITCH CULLIN
STARRING JODELLE FERLAND,
BRENDAN FLETCHER, JANET MCTEER
METRO CINEMA, \$8

brain surgery for his epilepsy.

FERLAND, WHO HAS to carry the film, is a remarkable talent, and *Tideland* often simply trips and tumbles along with her as she talks to herself and plays games. In these moments, buoyed by Ferland's wide-eyed hopefulness and piques of mood, Gilliam shows childhood as full of childish promise and adult failure, hopefully resilient and adaptable but also mimicking adult moods: imperious authority, flashes of temper, self-absorption.

There are some interesting ideas here, too, about imagination's flights plummeting into fanatical missions of destruction and resurrection: the grass-snorkeling Dickens is determined to blow up the train he thinks is a shark, while his taxidermist sister Dell (Janet McTeer) even lacquers and preserves human corpses, waiting for their bog body-like corpses to reawaken.

Yet this adaptation of Mitch Cullin's

novel never quite coheres. While the camera tilts and turns at 45-degree angles among the amber-hued Prairies, a sense of dreaminess never fully filters through. Dickens's surgery and obsession with atomic bomb seems '50s-ish, but other details suggest our day and age. The Alice allusions, from rabbit holes to tea-parties don't satisfyingly connect. Certain scenes, mostly those with Tilly—imagine Courtney Love as an evil stepmother—or Bridge's cranked-up Dude of a dad, are both shrill and stiff.

But Gilliam, now in the twilight of his career, has still made an admirable—and, at times, daring—odyssey. While not as bewitchingly Gothic as, say, Pepe's and Fulton's recent *Brothers of the Head*, *Tideland*'s look at a young girl's confused introduction to adult sexuality, gender-switching, and death is disturbingly different from most celluloid childhoods.

The last scene, like the film, is intriguingly unclear—the camera fades out until only the light of Jeliza-Rose's eyes remain, those eyes glassy with ... more freaks of fancy? or the pain her imagination can no longer confront? As the child is wrenched in and out of a dark adult world, we're buffeted along with her, trying to navigate the unsteady currents of Gilliam's murky vision. ▼

ACADEMY AWARD NOMINEE
BEST ACTOR FOREST WHITAKER

WINNER
BEST ACTOR FOREST WHITAKER
GOLDEN GLOBE AWARD

FOREST WHITAKER
THE LAST KING OF SCOTLAND

WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER
WINNER BEST ACTOR FOREST WHITAKER

18+
SCENE
IN FILM4
www.foxsearchlight.com
DNA
NOW PLAYING!
Check Theatre Directory or www.tribute.ca for showtimes

EMPIRE THEATRES
CITY CENTRE CINEMAS
EMPIRE THEATRES
GATEWAY 8

Behold, the adman cometh

CAROLYN NIKODYM / carolyn@vuwweekly.com

It goes without saying that, because many of us do anything we can to avoid watching commercials, the idea of sitting down to watch 90-minutes of them is a little incongruous.

Despite that, however, the Edmonton International Film Fest has started something of a tradition with its popular yearly fundraiser *The World's Hottest Commercials*, now in its third incarnation.

The selection of ads is culled from

ADS!

JAN 26 - FEB 8
THE WORLD'S HOTTEST COMMERCIALS
KILLED FROM THE CLIO AWARDS
FUNDRAISER FOR THE EDMONTON INTERNATIONAL FILM FESTIVAL
GARNEAU THEATRE (8712 - 109 STREET)

the annual Clio Awards, which has seen the ad industry pat each other on the back since 1959. Taking submissions from around the world, the judges had to sift through some

19 000 submissions last year to whittle it down to about 200 winners.

And if a love for the attention-getters is your kind of thing, you'll be thankful they did all of the work because we see enough advertising don't we?

These ads, however, are a cut above the rest—the kind of commercials that grace American airwaves during the Super Bowl.

"I think that most people don't

CONTINUES ON PAGE 32

Paul Auster poured a stiff one with his directorial debut Lulu

FLICKS THE MOVIEGOER

Last week my friends Emmy, Sam and I went to see a special event at Tropic Cinema, the beautiful and well-run arthouse cinema here in Key West. It was the final weekend of the annual *Paul Auster Screening*, which meant that I got to stand in line for popcorn behind Paul Auster, Michael Cunningham and Ian McEwan and watch the movie while seated behind Jeffrey Eugenides, Siri Hustvedt and Amy Tan. Very exciting. But unfortunately, the movie we were watching was *Lulu on the Bridge*, a weird little fizzle written and directed by Auster that briefly played theatres in 1998. I sensed even before we went into the screening room that Auster wasn't exactly pleased with how *Lulu* turned out—as I waited for my coffee, I overheard Auster

telling Cunningham that he'd been forced to leave a whole bunch of Mira Sorvino's scenes on the cutting room floor. In the film, Sorvino plays Celia, a struggling actress who lands the Louise Brooks role in a remake of *Pandora's Box*. Apparently, Auster shot some footage of this film-within-the-film, but soon realized that Sorvino just couldn't come anywhere close to equalling Brooks's singular charisma. "She's a lovely girl and she could totally play the other scenes in the movie," Auster said with a sad shake of his head, "but she couldn't handle the rest of it." Actually, he was being generous: Sorvino is awkward all the way through this misbegotten film. She's not playing a character but the idea of a character—the beautiful young woman who wanders into an older man's life, loves him unconditionally, understands his pain, and gives him reason for living again—and her performance is so full of uncertain half-smiles and

nervous, ingratiating, nice-little-girl laughs that it's hard to imagine anyone mistaking her for the iconic Lulu. She could barely pass for Jennifer Aniston. IT'S NOT HER FAULT, though. Harvey Keitel is awkward in this movie too—he's a jazz musician who discovers a magical, glowing, levitating rock shortly after getting shot in the chest. So are Mandy Patinkin, Gina Gershon and Harold Perrineau. So is Willem Dafoe (playing a role that, Auster revealed in the Q&A session following the screening, was originally intended for Salman Rushdie). So is Auster's daughter Sophie (who has a major role opposite David Thewlis and Irène Jacob in Auster's upcoming film *The Inner Life of Martin Frost*, and whose acting has hopefully improved since *Lulu*). I began to wonder, in fact, whether the performances were awkward by design—perhaps Auster is one of those directors like David Mamet, for whom unconvincingly, unnaturally deliv-

ered dialogue is part of some perverse overall cinematic vision. A more likely explanation, however, is that Auster is one of those guys who, despite his great taste and intelligence as a novelist, simply doesn't have that instinctive knack for visual storytelling that I guess you could call "film sense." The problem isn't just Auster's George Lucas-level ear for dialogue—his conversations, which barely even pass muster on the page, sound hopelessly stilted when they come out of the mouths of living, breathing actors. And it's not just his plots, which rely on strings of cosmic coincidence and magical happenstance that, unless you're Alan Rudolph, are very hard to pull off onscreen. (And even then!) It's the fact that Auster doesn't think through his camera. Nothing in *Lulu* seems to be happening spontaneously onscreen—Auster isn't making a movie here, he's just filming a screenplay. Even worse, it's the kind of pretentious screen-

play that names the heroine Celia because it's a homonym for "s'il y a" and the hero Izzy because it sounds like "Is he?" It's the kind of movie that tips you off to the fact that it's all talking place inside the hero's imagination in the moment before he dies by showing you a poster for *Grand Illusion*. Worst of all, it's the kind of movie that takes place entirely inside the hero's imagination in the moment before he dies. I've got to say, though, Auster has a lot of charisma in person. He has the hooded eyes and graceful carriage of someone like Raul Julia—it's easy to see how he could have charmed a skeptical producer into giving him the money to film this ridiculous script. (He sure convinced the audience at Tropic Cinema they'd seen something profound.) Maybe he should consider giving up directing and trying his hand in front of the camera instead. Sam Shepard's getting old, and Hollywood could use a new literary heartthrob. ▀

www.odeonfilms.com

6 ACADEMY AWARD NOMINATIONS
BEST ORIGINAL SCREENPLAY • BEST CINEMATOGRAPHY
BEST ORIGINAL SCORE

WINNER
BEST PICTURE
NATIONAL SOCIETY OF FILM CRITICS

★★★★

ON OVER 130 TOP TEN LISTS

THE NEW YORK TIMES
LOS ANGELES TIMES
ENTERTAINMENT WEEKLY
TORONTO STAR
THE GLOBE AND MAIL

PAN'S LABYRINTH

NOW PLAYING!

Odeon Films

City Spice e-Magazine

Alberta's thriving
urban scene!

Live

Have fun at all the venues

We Know It's Big. We Measured.

EPIC MOVIE

REGENCY ENTERPRISES PRESENTS A NEW REGENCY / SCHIFF PRODUCTION "EPIC MOVIE" KAL PENN ADAM CAMPBELL JENNIFER COOPLIDGE JAYMA MAYS FAUNE CHAMBERS CRISTIN O'NEAL
TONY COX HECTOR MARQUEZ AND FRED WILLARD PAUL SHIPMAN AND JULIO VILLANUEVA EDUARDO SHERMAN AND JEFF PECK THORNTON WILLIAM ELLIOTT SHAWN MARLEY
AND AARON MILCHMAN JASON FINEBLUM AND AARON SELTZER TIMOTHY LEECH PAUL SCHIFF JASON FINEBLUM & AARON SELTZER

www.myspace.com/epicmovie

DOOLBY

© 2007 Regency Entertainment (USA), Inc. and its subsidiaries. All rights reserved.



STARTS FRIDAY!

Check directory or log onto www.cineplex.com, www.empiretheatres.com or www.tribute.ca for locations and showtimes.



Whitaker coups *Last King* with heavyweight performance

EMAR MOUALLEM / emar@vueweekly.com
Ever since *Hotel Rwanda*, Hollywood has developed a fixation with African oppression. However, by the time these stories are told, they're so belated and jettagged to have a real impact. And *The Last King of Scotland* is no exception.

Nicholas Garrigan (James McAvoy) is a recently graduated Scotsman. Hoping to get far away from his overbearing father, he spins his globe and wherever his finger points is where he will practice medicine. His first attempt at this roulette would take him to Canada, but it's not exotic enough. His second spin takes him to Uganda.

Upon arrival, he learns that maybe Uganda is not so bad. A recent coup brought soldiers to the streets, brandishing their rifles and chanting the name of the new leader.

Forest Whitaker plays unelected Ugandan President Idi Amin. They cross paths when a car-and-cow collision breaks the president's car. After Nicholas treats him, the president is so charmed by his Scottish spirit that Nicholas is hired as his personal physician.

I guess after a few assassination attempts you get a little paranoid,



THIS IS OK

BIOPIC

**NOW PLAYING
THE LAST KING
OF SCOTLAND**
DIRECTED BY KEVIN MACDONALD
WRITTEN BY JEREMY BROCK, PETER MORGAN,
GILES FODEN
STARRING FOREST WHITAKER, JAMES MCAVOY,
GILLIAN ANDERSON

because Amin distrusts his entire cabinet. Since Nicholas came into the country ignorant, he is made the president's closest advisor. Nicholas does not see what the rest of Amin's cabinet sees: a violent, deluded man who venerates himself with sainthood.

When the truth comes out, however, Nicholas is in too deep. No longer a doctor or an advisor, he's just a "white monkey." After losing all purpose, not to mention impregnating one of the president's wives, he has to find a way home.

HAVING ALREADY GARNERED 15 awards for his performance, including a Golden Globe, I'm not going to waste my time on how stellar Forest Whitaker is. Okay, maybe just a little... the way he rotates between man of the people and man of the people's nightmares so flawlessly, he is almost playing two characters.

Gillian Anderson also lends her talents in a role so small it could have come from a Kinder Surprise. Her character, Sarah Merrit, is built up with prominence, then vanishes as if we wouldn't notice, all because this is an Amin-centric story.

This trickles down to McAvoy, whose acting is strong and promising, but his contribution is hindered by a careless character with the foresight of an earthworm. He is kept passive so that Whitaker can shine repeatedly in his Amin moments.

Last King begins with the usual "true characters and events" title card, and although I wanted to believe it wholeheartedly, it is scripted too perfectly to attain fully a sense of realness. If perfection can be a flaw, this film is faulted by its impeccably plotted story. Though it is probably impossible to prove Amin was not a bad man, the way *Last King* plays with historical fact and fiction makes it just as guilty of skewing the headlines as Amin was in his propaganda attempts.

That aside, it's a vigorous thriller. Although late—and partially fabricated—it's a strong depiction of the beginning of the end of a tyrant, a tyrant surrounded by myth and whose death toll is estimated to be 300,000. ♥

Take a trip to Iwo village

BRYAN BIRTLES / bryan@vueweekly.com

Art always tells you a lot about the person who made it and war movies, especially ones made during wartime, perhaps even moreso.



THIS IS OK

Clint Eastwood's *Letters from Iwo Jima*, the companion to last year's *Flags of our Fathers*, seems to be principally concerned with reminding Americans (and the rest of the Allies I suppose) that their enemies in war are fully formed humans with wives, children, ideas, emotions and above all, honour.

The story of the battle for the island of Iwo Jima in the Second World War, this film shows what the Japanese soldiers were thinking and doing while the Americans were getting ready to plant that iconic flag. Eastwood used the books *Picture Letters from Commander in Chief* by Gen Tadamichi Kuribayashi and *Sadness in Dying Gracefully* by Kumiko Kakehashi as the inspiration for this movie—which goes a long way in keeping the film from being true to life.

Letters from Iwo Jima doesn't come off as American winners history as much as I feared it could have. In fact, it provides a much more balanced look at an enemy than most of the other WWII movies I've seen, where the Germans or the Japanese are just unmoving and evil faces, staring out from snipers' towers or armoured tanks.

The film centres around the aforementioned General Kuribayashi (played by Ken Watanabe) as well as a young private named Saigo (played by Kazunari Ninomiya). Saigo is a recently married man doing everything he can to survive the war and

DRAMA

NOW PLAYING

LETTERS FROM IWO JIMA

DIRECTED BY CLINT EASTWOOD
WRITTEN BY IRIS YAMASHITA, PAUL HAGGIS
STARRING KEN WATANABE, KAZUNARI NINOMIYA, TSUYOSHI IHARA, RYO KASE, SHIOBU KAKAMURA

return to his wife and newborn son.

Unfortunately for him, the Japanese have a different view of honour in war than do Westerners, and when things start looking bleak, soldiers begin to hold grenades to their own chests while expecting others to do the same. For Kuribayashi, the war is especially tough because he spent a long time in America hobnobbing with the elite in the 1930s, and his compassion for the enemy is apparent when he orders his men to treat a wounded GI, even though medical supplies are running low.

LIKE I SAID, war movies often reflect present conflicts more than the one depicted, and Eastwood's opinion of the current Iraq and Afghanistan campaigns is pretty clear.

This movie seeks to remind us that the people we fight share our humanity. Eastwood is perhaps a little heavy handed in this respect, showing atrocities committed by the Americans when they take POWs, juxtaposed with the compassion of Kuribayashi. Nonetheless, this movie is a truthful portrayal of the horrors of war.

While certainly not for everybody, and made more difficult by the fact that it is almost completely in Japanese, *Letters from Iwo Jima* is an interesting addition to the pantheon of WWII movies and makes an excellent companion to *Flags of our Fathers*. ♥



The
World's
Hottest
Commercials

January 26 to February 8 at Garneau Theatre

A fundraiser for the Edmonton International Film Festival • www.edmontonfilmfest.com

CLIO AWARDS I HAVE AN IDEA PARCOM INTERCAMP 9/7 GAMES SA Heineken

FILM

JANUARY 25 - JANUARY 31, 2007

VUEWEEKLY

31

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

THE PAINTED VEIL

THE PAINTED VEIL
NIGHTLY 6:30 AND 9:30 PM
SAT & SUN MATINEE 2:00 PM
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

THE MOST ACCLAIMED ACTOR OF HIS GENERATION IN THE ROLE OF A LIFETIME
SCREEN ACTORS GUILD AWARD NOMINEE
BEST ACTOR PETER O'TOOLE

VENUS

VENUS
NIGHTLY 7:00 AND 9:00 PM
SAT & SUN MATINEE 2:00 PM
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

Venus proves provocative

JOSEF BRAUN / josef@vancouverweekly.com

W e move from the first film... from an image of the sea to one of two old codgers huddling over a table in a café, gleefully swapping meds like teenage pill poppers. More such moments unfold breezily—time passes differently for the elderly—and the camera remains discreet, keeping its distance, letting us each select which details we want to emphasize in each scene. That is until we get a glaring close-up of Peter O'Toole's face wincing in agony as a doctor's jellied, probing finger gives his prostate the once-over.

Venus is a movie about distance and about flesh, about negotiation, despair and indulgence. In a genuinely ballsy yet effortlessly charismatic performance, O'Toole shows his age and then some as Maurice, a spry, sly, old hedonist who keeps on his toes but is more than likely not long for this world.

As the lights grow dimmer for Maurice, he encounters his best friend's 20-year-old great niece Jessie (Jodie Whittaker, very good in a difficult role), seeing her as an apparition of pure beauty, as a manifestation of lost pleasures, and is haunted by her.

His exact opposite, Maurice's *Venus* is unschooled, naïve, crude, rather graceless and a terrible dresser—but no matter: he need only have the odd chance to caress her sleeping feet or luxuriate in her youthful darting between wonder and repulsion.

THIS IS OK



DRAMA

OPENS FRI, JAN 26

VENUS

DIRECTED BY ROGER MICHELL

WRITTEN BY HANIF KUREISHI

STARRING PETER O'TOOLE, JODIE WHITTAKER, LESLIE PHILLIPS, VANESSA REDGRAVE

Their relationship is necessarily chaste yet utterly undefined in a way that troubles the girl—perhaps because O'Toole's admiring gaze is accompanied by a wheeze of unmistakable mortality. Yet all in all they make a pleasantly unlikely pair, like Noel Coward meets Mike Leigh.

DIRECTED BY ROGER MICHELL and written by Hanif Kureishi, *Venus* makes a sort of companion piece to *The Mother*, the pair's deeply disarming study in lust and aging that was one of the best films of 2003. If this new film isn't quite as sharpened as its predecessor, it's nonetheless brave,

provocative and affecting in its determination to avoid straining toward conventional moral resolutions.

Though there are a few questionable moments (that god-awful scene in the trailer—the one where Whittaker just can't believe how fun it is to stick your head out of a sunroof—thankfully, by far the worst thing in the movie), Michell and Kureishi make this unusual chain of emotional connections to its own distinctive, sentimental and organic conclusion.

Interestingly, the relationship rendered with the fewest gestures and briefest of scenes—the one between Maurice and Valerie (Vanessa Redgrave)—emerges as the film's richest and most palpably painful. With dialogue and a minimum of color, O'Toole and Redgrave fill these scenes out with their sheer presence. Then, *Venus* is about nothing if not the immutable power of presence. ▽

metro CINEMA PRESENTS **JANUARY 26-29**

TERRY GILLIAM
TIDELAND

"A MASTERPIECE!"

FRI & SUN 9:00 SAT & MON 7:00

PLUS
★★★★★ MATT DILLON TOTALLY NAILS IT!
"A SURPRISINGLY SATISFYING FILM!"

A BEAUTIFUL FILM
A WONDERFUL FILM
A GREAT FILM
A PERFECT FILM

face-to-turn

FRIDAY & SUNDAY 7:00 - SATURDAY & MONDAY 9:15

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 6820-101 Ave. For more information, call 425-9212, or log on to www.metrocinema.org.

GARNEAU theatre
8712 - 109 Street - 433-0728

The World's Hottest Commercials

THE WORLD'S HOTTEST COMMERCIALS
NIGHTLY 7:00 AND 9:00 PM
SAT & SUN MATINEE 2:00 PM
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

HOTTEST COMMERCIALS

CONTINUING FROM PAGE 20

mind watching good advertising," says EIFF director Kerri Long. "Certainly with TiVo and people flipping channels, it's the bad advertising that we're insulted by."

Long gets about two and a half hours worth of commercials from the Chios, which she then edits down to the 90-minute format, vetting out the risqué ads and others she doesn't think will fly with Edmonton audiences.

Most of these ads are fun, the format lending itself to a sort of story telling filled with many sight gags and one-liners. But television ads do serve another purpose in that they often serve as training grounds for future feature film directors.

"Commercials are a wonderful

starting ground for a lot of directors," Long explains. "Directors in advertising that are really good, they make a lot of money and they play like crazy. Quite often the commercials are better than some of the feature films. At least the independent ones. I would say certainly bigger than Canadian feature films. They are these are amazing and the directors are given the freedom to do what they want. It's a great hot bed of new talent that's coming up through the advertising world."

"So when people poo-poo it, they're kind of annoyed," Long says. "Because it's quite an art form. A commercial that's good."

Maybe the people who annoy jingles like, "Cars in Wetskiwin" will come by something. ▽

ICE ON WHYTE - FREE DAILY EVENT
101-103 Whyte Avenue, 101-103 Whyte Avenue

AN ARTIST JAN 26TH 6PM-6:45PM
FAVA short films screen daily on a screen made of ice. Special video mix and jam on Jan 26th and 27th by local artists Aaron Munson and Kelle Y. Boie N. cost: FREE (donations accepted)

WORKSHOP WITH PETER WUNSTORF A.S.C.
JAN 27TH 7PM-10PM
Peter Wunstorf of the American Society of Cinematographers will explore camera and lens in an intermediate follow up to his fall workshop. cost: \$55/ members - \$65/ non-members

FAVA IS A NOT-FOR-PROFIT, ARTIST RUN RESOURCE CENTRE FOR INDEPENDENT MEDIA ARTISTS
P: 780-420-1671 W: WWW.FAVA.CA E: INFO@FAVA.CA

FAVA

FAVA IS A NOT-FOR-PROFIT, ARTIST RUN RESOURCE CENTRE FOR INDEPENDENT MEDIA ARTISTS
P: 780-420-1671 W: WWW.FAVA.CA E: INFO@FAVA.CA

FLOOD AND CHOCOLATE Agnes Bruckner, Hugh Dancy, and Oliver Martinez star in this director Natya von Garnier's drama about a werewolf torn between keeping his family in secret and her love for a man

BREAKING AND ENTERING Jude Law, Juliette Binoche and Robin Wright Penn star in this director Anthony Minghella's drama about how a robbery affects a young architect to re-evaluate his life

CATCH AND RELEASE Jennifer Garner, Timothy Olyphant and Sam Jaeger star in this director Susannah Grant's romcom about a woman who struggles with the death of her fiancé and the secrets he kept from her.

EPIC MOVIE Crispin Glover, Kal Penn and Jennifer Coolidge star in *Scary Movie* writers Jason Frieberg and Aaron Seltzer's satire about four orphans who visit a chocolate factory before discovering the land of Gnamia.

FACTOTUM Matt Dillon, Lili Taylor and Marisa Tomei star in *Kitchen Stories* director Bent Hamer's drama about a man who drifts from job to job, only desiring to write, drink and womanize. Read Josef Braun's article on page 27. **ZEIDLER HALL, THE CITADEL** FRI, JAN 26 & SUN, JAN 28 (7 PM); SAT, JAN 27 & SUN, JAN 28 (10 PM)

THE INVISIBL Edward Norton, Michelle Yee, Harrison and Marcia Gay Harden star in *Blade: Trinity* director David S Goyer's thriller about two young teens whose real selves are invisible to others.

SMOKIN' ACES Ben Affleck, Jason Bateman and Common star in *Ticker* director Joe Camahan's film about a Vegas performer who decides to testify against the mob, which leads to many people wanting him dead.

THE LAND Julie Ferland, Jennifer Tilly and David Duchovny star in *The Brothers* director Jerry Gilliam's drama about a young girl who moves to the country with her father after her mother dies. Read Brian Gibson's article on page 28.

THE WORLD'S HOTTEST COMMERCIALS Watch two Award winning ads that are a fundraiser for the International Film Festival and a charity for the Red Cross. Read Carolyn's article on page 23.



FILM LISTINGS

FRI, JAN 26 - THU, FEB 1, 2008

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CHADA THEATRE-JASPER

6094 Connaught Dr. Jasper, 852-4749

BLOOD DIAMOND (14A, violence, disturbing content, Digital) Daily 3:35, 7:10, 10:25

ROCKY BALBOA (PG) Fri-Sat 7:00, 9:00; Sun 12:00

Feb. 1: Jasper Film Club presents **VOLVER**

CINEMA CITY 12/MOVIES 12

Cinema 12: 3633-99 St. 463-5481

THE GOOD SHEPHERD (14A) Sat-Sun 12:50

STRANGER THAN FICTION (PG) Sat-Sun 11:30, Daily 2:00, 4:35, 7:05, 9:50; Fri-Sat late show 12:00

WE ARE MARSHALL (PG) Daily 1:20, 4:05

FLAGS OF OUR FATHERS (14A, gory scenes) Daily 1:15, 3:50, 6:40, 9:25; Fri-Sat late show 11:55

FLUSHED AWAY (G) Sat-Sun 11:25, Daily 1:49, 3:55, 7:10, 9:20; Fri-Sat late show 11:40

DÉJÀ VU (14A) Sat-Sun 10:50, Daily 1:25, 4:05, 6:45, 9:35; Fri-Sat late show 12:10

MARIE ANTOINETTE (PG) Sat-Sun 11:10, Daily 1:45, 4:20, 6:50, 9:20; Fri-Sat late show 11:50

THE FOUNTAIN (14A) Sat-Sun 11:20, Daily 1:55, 4:40, 7:30, 10:00; Fri-Sat late show 12:20

UNACCOMPANIED MINORS (G) Daily 7:15, 9:35; Fri-Sat late show 11:35

SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Sat-Sun 11:05, Daily 1:15, 4:10, 7:35, 9:55; Fri-Sat late show 12:10

THE PRESTIGE (14A) Daily 1:30, 4:15, 7:00

OPEN SEASON (G) Sat-Sun 11:00, Daily 1:10, 3:10, 5:05

LITTLE MISS SUNSHINE (14A, coarse language, mature themes) Sat-Sun 10:55, Daily 1:35, 4:25, 7:20, 9:45; Fri-Sat late show 12:00

Movies 12: 130 Ave 50 St. 472-9779

THE GOOD SHEPHERD (14A) Daily 1:00, 4:20, 7:45; Fri-Sat late show 11:05

FLAGS OF OUR FATHERS (14A, gory scenes) Daily 1:25, 4:00, 6:45, 9:25; Fri-Sat late show 11:55

WE ARE MARSHALL (PG) Daily 1:20, 4:05

STRANGER THAN FICTION (PG) Sat-Sun 11:30, Daily 1:30, 4:00, 6:30, 9:00; Fri-Sat late show 12:00

FLUSHED AWAY (G) Sat-Sun 11:00, Daily 1:00, 3:30, 6:00, 8:30; Fri-Sat late show 11:30

DÉJÀ VU (14A) Sat-Sun 10:55, Daily 1:35, 4:10, 6:45, 9:20; Fri-Sat late show 12:00

MARIE ANTOINETTE (PG) Sat-Sun 11:10, Daily 1:45, 4:20, 6:50, 9:20; Fri-Sat late show 12:00

UNACCOMPANIED MINORS (G) Sat-Sun 11:00, Daily 1:10, 3:10, 5:05; Fri-Sat late show 11:35

SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Sat-Sun 11:25, Daily 1:40, 3:40, 5:25, 7:30, 9:30; Fri-Sat late show 11:20

THE PRESTIGE (14A) Daily 1:30, 4:15, 7:00

OPEN SEASON (G) Sat-Sun 11:00, Daily 1:10, 3:10, 5:05

LITTLE MISS SUNSHINE (14A, coarse language, mature themes) Sat-Sun 10:55, Daily 1:35, 4:25, 7:20, 9:45; Fri-Sat late show 12:00

THE GOOD SHEPHERD (14A) Daily 1:00, 4:20, 7:45; Fri-Sat late show 11:05

CITY CENTRE 9C

Centre 9C: 1000-1000 St. 463-5481

THE DEPARTED (18A, coarse language, violence, no passes) Fri-Sat 7:30, Sat-Sun 1:00, 4:30, 7:00, 9:30

CHILDREN OF MEN (14A, coarse language, violence, no passes) Daily 1:00, 3:50, 7:00

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

NOTES ON A SCANDAL (14A, mature themes)

THE QUEEN

(PG) Daily 1:40, 4:20, 6:40, 9:10

THE LAST KING OF SCOTLAND (18A, gory scenes) Fri-Sat 7:30, Sat-Sun 1:00, 4:30

SMOKIN' ACES (18A, gory scenes, brutal violence, no passes) Fri-Sat 7:30, Sat-Sun 1:00, 4:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

CLAREVIEW

4211-139 Ave. 472-7500

SMOKIN' ACES (18A, gory scenes, brutal violence, no passes) Fri-Sat 7:30, Sat-Sun 1:00, 4:30

THE DEPARTED (18A, coarse language, violence, no passes) Fri-Sat 7:30, Sat-Sun 1:00, 4:30

BLOOD AND CHOCOLATE (14A) Fri-Sun 2:00

THE QUEEN (PG) Fri-Sun 1:30, 4:10, 6:50

NIGHT AT THE MUSEUM (PG, not recommended for young children) Fri-Sun 1:50, 4:40, 7:20, 9:40; Mon-Thu 4:40, 7:20, 9:40

ALPHA DOG (18A, coarse language) Fri-Sun 1:00, 4:30, 7:10, 9:50; Mon-Thu 4:00, 7:10

BABEL (14A, mature themes, not recommended for children) Fri-Sun 12:40, 3:55, 6:30, 9:25

THE HITCHER (18A, gory scenes) Daily 7:40

THE PURSUIT OF HAPPYNESS (PG) Daily 6:45, 9:20

CHARLOTTE'S WEB (G) Fri-Sun 2:10, 4:25, Mon-Thu 4:25

ERAGON (PG, violence, not recommended for young children) Fri-Sun 1:40, 5:15, Mon-Thu 1:40

THE PURSUIT OF HAPPYNESS (PG) Daily 6:45, 9:20

CHARLOTTE'S WEB (G) Fri-Sun 2:10, 4:25, Mon-Thu 4:25

ERAGON (PG, violence, not recommended for young children) Fri-Sun 1:40, 5:15, Mon-Thu 1:40

GALAXY-SHERWOOD PARK

2020 Sherwood Drive. 418-0150

SMOKIN' ACES (18A, gory scenes, brutal violence, no passes) Fri-Sat 3:30, 7:15, 10:00; Sat-Sun 1:00, 4:30, 7:00, 9:30

EPIC MOVIE (14A, no passes) Fri-Sat 1:00, 7:30, 10:10; Sat-Sun Wed 12:20, 2:40, 5:10, 7:30, 10:10; Mon-Tue-Thu 7:30, 10:10

CATCH AND RELEASE (PG, sexual content, not recommended for young children) Fri-Sat 3:45, 6:40, 9:40; Sat-Sun Wed 12:45, 3:45, 6:40, 9:40; Mon-Tue-Thu 6:40, 9:40

THE HITCHER (18A, gory scenes) Fri-Sat 7:40, 9:20, 9:15; Sat-Sun Wed 12:40, 3:20, 6:20, 9:20

THE QUEEN (PG) Fri-Sat 4:15, 7:10, 9:30; Sat-Sun 1:30, 4:30, 7:30, 9:30

ALPHA DOG (18A, coarse language) Daily 9:50

ARTHUR AND THE INVISIBLES (G) Fri-Sat 5:00

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:40, 6:20, 9:00

BLOOD DIAMOND (14A, violence, disturbing content, Digital) Daily 3:35, 7:10, 10:25

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:40, 6:20, 9:00

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:40, 6:20, 9:00

BLOOD DIAMOND (14A, violence, disturbing content, Digital) Daily 3:35, 7:10, 10:25

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:40, 6:20, 9:00

WWE: ROYAL RUMBLE (Classification not available, Digital) Sat-Sun 6:00

CARNEAU

1000-1000 St. 463-5481

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE DEPARTED

(18A, coarse language, violence, no passes) Fri-Sat 7:30, Sat-Sun 1:00, 4:30

BORAT (14A, coarse language, sexual content, crude content, not recommended for children) Fri-Sat 6:45, 10:00; Sat-Sun 2:00, 4:00, 6:45

MISS POTTER (G) Fri-Sat 7:15, 9:30; Sat-Sun 1:10, 3:15, 5:30

THE LAST KING OF SCOTLAND (18A, gory scenes) Fri-Sat 7:30, 9:40; Sat-Sun 1:20, 4:30

THE QUEEN (PG) Fri-Sat 6:50, Sat-Sun 1:10, 3:15, 5:30

THE GOOD GERMAN (14A, coarse language)

SALAAM E ISHO: A TRIBUTE TO LOVE (PG, mature themes) Fri-Sat 6:50, 9:30; Sat-Sun 12:50, 3:40, 6:55, 9:35

CHARLOTTE'S WEB (G) Sat-Sun 1:30, 3:45

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert. 458-9822

THE DEPARTED (18A, coarse language, violence) Daily 8:25

HAPPY FEET (G) Daily 1:25, 3:55, 6:15

CHARLOTTE'S WEB (G) Daily 3:00

THE QUEEN (PG) Daily 1:00, 4:55, 8:55, 8:55

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 12:50, 3:05, 5:15, 7:20

BORAT (14A, coarse language, sexual content, crude content, not recommended for young children) Daily 9:25

THE PURSUIT OF HAPPYNESS (PG) Daily 1:15, 3:35, 6:45, 9:00

EPIC MOVIE (14A) Daily 1:30, 3:30, 5:30, 7:30

LEOUD CINEMAS

1000-1000 St. 463-5481

THE HITCHER (18A, gory scenes) Daily 7:10

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 6:55, 9:15; Sat-Sun 12:55, 3:20

ALPHA DOG (18A, coarse language) Daily 6:20, Sat-Sun 12:50, 3:20

ARTHUR AND THE INVISIBLES (G) Sat-Sun 1:10, 3:10

EPIC MOVIE (14A) Daily 7:00

MAGIC LANTERN-CAMROSE

Camrose, 780-608-2144

CATCH AND RELEASE (PG, sexual content, not recommended for young children) Daily 1:45, 4:50, 7:50

EPIC MOVIE (14A) Daily 7:00

MAGIC LANTERN-SPRUCE GROVE

205 Main St. Spruce Grove 972-2332

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 1:40, Sat-Sun 12:50

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

WETRO CINEMA

1000-1000 St. 463-5481

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

TERLENA: BREAKING OF A NATION (PG, mature themes) Sat-Sun 6:00

NEW WEST MALL 8

1000-1000 St. 463-5481

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

THE PURSUIT OF HAPPYNESS (PG) Daily 1:00, 3:30, 6:00, 8:30

STRANGER THAN FICTION

(PG) Fri-Sat 4:45, 7:20, 9:40; Sat-Sun 12:55, 4:45, 7:20, 9:40; Mon-Thu 7:20, 9:40

BLACK CHRISTMAS (18A, gory scenes, disturbing content) Daily 9:50

THE SANTA CLAUSE 3: THE ESCAPE CLAUSE (G) Fri-Sat 4:55, 7:05, 9:20; Sat-Sun 12:30, 2:30, 4:55, 7:05, 9:20; Mon-Thu 7:05, 9:20

THE PRESTIGE (14A) Fri-Sat 6:50, 9:30; Sat-Sun 12:50, 3:45, 6:50, 9:30

OPEN SEASON (G) Fri-Sat 6:45, Sat-Sun 12:40, 2:35, 4:30, 6:45; Mon-Thu 6:45

DÉJÀ VU (14A) Fri-Sat 7:30, 9:45; Sat-Sun 1:00, 4:00, 7:00, 9:45

LITTLE MISS SUNSHINE (14A, coarse language, mature themes) Fri-Sat 6:50, 9:35; Sat-Sun 12:50, 3:40, 6:55, 9:35

NORTH EDMONTON CINEMAS

14231 137th Avenue. 780-732-2223

SMOKIN' ACES (18A, gory scenes, brutal violence, no passes) Daily 2:00, 5:10, 8:20, 10:30

EPIC MOVIE (14A, no passes) Daily 1:10, 3:20, 5:30, 8:10, 10:40

CATCH AND RELEASE (PG, sexual content, not recommended for young children) Daily 1:45, 4:50, 7:30, 10:15

PAN'S LABYRINTH (14A, brutal violence, not recommended for children, subtitled) Daily 1:30, 4:30, 7:20, 10:20

LETTERS FROM IWO JIMA (14A, (gory scenes) Daily 12:30, 3:30, 6:30, 9:30

THE HITCHER (18A, gory scenes) Daily 8:00, 10:30

ALPHA DOG (18A, coarse language) Daily 1:40, 4:20, 7:15, 10:00

STOMP THE YARD (PG, coarse language) Daily 2:10, 5:00, 7:40, 10:20

ARTHUR AND THE INVISIBLES (G) Daily 12:50, 3:00, 5:20

FREEDOM WRITERS (PG, coarse language, violence) Fri-Sat Mon-Thu 1:00, 4:00, 6:50, 9:50; Sun 1:00, 9:50

CHILDREN OF MEN (14A, coarse language, violence) Daily 1:20, 4:10, 6:45, 9:20

DREAMGIRLS (PG, coarse language, mature themes) Daily 12:40, 3:40, 6:40, 9:40

NIGHT AT THE MUSEUM (PG, not recommended for young children) Daily 1:50, 4:40, 7:30, 10:15

THE PURSUIT OF HAPPYNESS (PG) Daily 1:15, 4:15, 7:10, 10:00

New Music Alberta series

Upcoming Shows

SUCCUBUS!

Sunday, 23 January 2007, 3:00 PM
University of Alberta
Fine Arts Bldg., Studio 2-7
Tickets (\$15 and \$10) at the door



Maciej Zielinski – Capriccio for clarinet and piano (1993)
Robert Fleisher – Two Movements for Violoncello (1973)
Robert Muczynski – Trio for clarinet, violoncello and piano (1969)
Jacques Hétu – Nocturne for clarinet and piano (1977)
Helve Sastok – Duologue for violoncello and piano (1989)
Zbigniew Lampart – Fragment 'H' for clarinet and piano (1977)
Pawel Mykietyn – ...though Dedalus made it to safety... for clarinet, violoncello and piano (1990)

The Trio sTREGa was born out of passionate longing for avant-garde music (stregato, in Italian, denotes someone mad with love, and strega, in the same language, means sorceress) shared by three international musicians, a Pole, an Italian, and an American, who met in Vancouver. The unique cultural background of each of the musicians is reflected in their choice of repertoire, with special stress on New Music by Canadian composers. Their goal: to show that New Music can speak to every music lover. They're young and they're hot.

MORE SAXAPPEAL

Saturday, 3 February 2007, 8:00 P.M.
Knopper's Hall The King's University College
9125 - 50 Street Edmonton, AB T6B 2H3
Tel.: (780) 465-3500
Tickets (\$15 and \$10) at the door



Gunther Bialas
(North American première)
Piotr Grella-Mozejko
(world première)
Yousef Lateef
(Canadian première)
Rob Marin
(world première)
Charles Stoke
(world première)

The Edmonton Saxophone Quartet has been performing throughout Alberta for the past ten years, striking a pleasing balance championing new works for saxophone quartet with creative interpretations of more traditional music. Their passionate musicality and warm stage presence have delighted and excited ears in expected (and some unexpected) places and they have taken a prominent place in Edmonton's cultural life. In 2000, they were featured performers at the 13th World Saxophone Congress in Montreal, PQ, premiering - with Edmonton's Hammerhead Consort - Last Transfer for saxophone quartet, two pianos and two percussion by Charles Stolte, a work commissioned by them. The Canadian Broadcasting Corporation recorded a second performance of the work in 2003 and has recorded the ESQ annually since. In 2001, ESQ presented a concert for the CBC sponsored Wednesday Winepear series at the world-renowned Winepear Centre for Music in Edmonton, Alberta. The concert was broadcast across Alberta on the program "Our Music," and included an interview with ESQ. Their plans include a tour of a recording project of new Canadian works for saxophone quartet in 2007.

EDMONTON COMPOSERS' CONCERT SOCIETY

P.O. Box 52204 Edmonton, AB T6G 2T5, CANADA

email: piotr@cm2@telus.net

http://www.eccsociety.com/

Scary movie a little too much like *Scary Movie*

JONATHAN BUSCH / jonathan@vuweekly.com

Since Eli Roth's innovatively assaulting torture-fest *Hostel* raised the stylistic bar for portraying the mutilation of college kids, it's now been in fashion for the rest of the horror genre to follow suit.



THIS SUCKS

Sweaty, tanned faces of youth still come face-to-face with the consequences of their Spring Break indulgences, but now with a 2000 *Maniacs*-esque gore that's quite visceral and effective. That's about all music video director Dave Meyers's remake of the 1986 thriller *The Hitcher* manages to pull off—and just above the cut; otherwise it's a disjointed, weak-willed Megaplex filler.

Two co-ed lovebirds, Grace (*One Tree Hill*'s Sophia Bush) and Jim (Zachary Knighton), hit the barren New Mexico highway in pursuit of a cabin party, but are stopped short by a nameless, harrowing man (Sean Bean) on the side of the road who tries to kill them minutes after they agree to give him a lift.

LUCKILY, HE GETS — Soon, he's back on their tail, killing several innocent bystanders on the way and framing the kids in the eyes of the state law enforcement. Before they know it, Grace and Jim become Dirty Mary and Crazy Larry, all the while trying to dodge their tough-as-nails stalker, who obviously hangs on right to the bitter end.

The first third of the film is remarkably unset-

HORROR

NOW PLAYING
THE HITCHER

DIRECTED BY DAVE MEYERS

WRITTEN BY ERIC RED, JAKE WADE WALL, ERIC BERRY

STARRING SEAN BEAN, SOPHIA BUSH, ZACHARY KNIGHTON

ting. Grace and Jim's first encounter with the killer strikes a tender chord with anybody fearful of the dangers of the American highway. However, *The Hitcher* strives to be a gorefest and-mouse thriller and MTV clin simultaneously, and its klutzy leaps across genres become quickly irritating.

Bush, who's not related to the President (poor thing; I know exactly how she feels), is a fairly mediocre heroine, though Anna Faris should have no trouble parodying her hysteria in *Movie 5* or 6. Her chemistry with Knighton works for barely 30 seconds in an aimless, fiercely intimate shower scene.

Meanwhile, British actor Bean yet again fails to make like Clive Owen and cross over to Hollywood; I was pretty embarrassed for him when he chased down a throng of police cars in a Trans Am to Nine Inch Nails' "Closer."

Unfortunately, I haven't seen the original, so I can't compare it, but considering half the audience at Silver City didn't find their seats 15 minutes into the film, I doubt they've seen either. *The Hitcher* might be worth the trip at a cheap venue if you're trying to escape the cold. Otherwise, go see Justin Timberlake take off his shirt in *Alpha Dog*. ▼

Free for
the massesEvery
Thursday

STEPHEN FEARING / 37

MATT MAYS / 43

KEN ALDCROFT / 45



They are still alive, kicking and It Dies Today

TARA ZUROWSKI / tara@vuwweekly.com

Choosing a band name is a little like getting a tattoo: you're pretty much stuck with it once the ink hits your flesh, or, in the case of a band, as soon as you play your first gig.

It Dies Today, a hardcore band based out of Buffalo, began its career when its members were a wee 16 years old choosing a morbid name that they've now settled on keeping, despite the fact that they're now several years more mature and dealing with all sorts of new growing pains.

"You're young, and something sounds cool," says drummer Nick Mirusso. "At the time, there weren't a lot of bands with the word 'die' in it. Now, it's kind of like, 'oh god, we can't change it now.'"

"It's a little overwhelming starting out so young," he continues. "You really don't know what to expect. I know so much more now than I did—even at 22."

"When we signed to Trustkill, we had to get a lawyer and a manager so, when you're 17 or 18, you don't know the details and how to take care of that stuff... We've basically been laying because we love it. We're still

PREVIEW TUE, JAN 30 (7:30 PM)
IT DIES TODAY
Buffalo, NY
Century Dinner Theatre

relatively young. We just had the opportunity to tour and we ran with it. Not many people get a chance like that so young."

THE OPPORTUNITY TO MAKE a living as musicians has not come without some difficulties, though. Sometime in mid-January the band's frontman of six years, Nick Brooks, left **It Dies Today**. Jason Wood is now his designated replacement.

"Our singer, Nick, left a few weeks ago," admits Mirusso. "Basically, bands have their differences. We just had a falling out—it was a mutual thing. We give him our best wishes. Then we remembered Jason, and he came by. He's already got the material down solid—we're really blown away by his talent."

In a world with about a million hardcore heavy bands that all sound exactly alike, **It Dies Today** has its work cut out for it as the members try to stand out from the crowd.

Mirusso admits that it can be difficult, but he's confident that the band can hold its own.

"I guess I'd say the fact that we're so young but experienced sets us apart," Mirusso reflects. "People say that we have a boyish or fruity look, yet we have such heavy music. We figure that we kind of jumped into the [earlier] more melodic stuff before we actually knew what we were doing."

"That's not to say that we're not proud of the record we just put out," he continues. "I get a kick out of *Sirens*. I listen to it at least once a week. Hope that doesn't come off as conceited, but you're allowed to be proud of your work. Next time, though, heavier."

In Mirusso's mind, there's no doubt **It Dies Today** are in the music game for the long haul, and the members don't plan on laying down and dying anytime soon, intent on doing everything they can to get their songs out there.

"We hope to play as long as we can, and rock people's brains right out of their heads," he emphasizes. "So as long as people are still listening to our records and coming to our shows, we'll play." ▽

CENTURY CASINO

UPCOMING CONCERTS!
FREE ADMISSION (UNLESS OTHERWISE NOTED)

JAN 26-27 TRACY MILLAR

FEB 02 BUCK WILD

FEB 03 HEAD PINS!

FEB 09-10 CAT SASS

FEB 16-18 HOTEL CALIFORNIA
THE EAGLES!

FEB 19 IAN MITCHELL'S
BAY CITY ROLLERS

TICKETS: \$18.95 PLUS 6 FE. INCLUDES BUFFET. CALL 643-4000 FOR TICKETS

CENTURY CASINO THEATRE PRESENTS:

CLUES N' CORPSES

NEW SHOW BEGINS FEB 2

30% OFF TICKETS!
UNTIL FEBRUARY 14TH

Bring in this ad and get 30% off your Century Dinner Theatre tickets until Feb 14th.
One coupon per person. Can not be combined with other offers.

VUWEEKLY

13103 FORT RD 643.4000

BROKEN HEARTS VALENTINE'S DAY BALL

UNCLE
OUTRAGE
GLOOM
ROOM
ANOETIC

3 Bands!

Burlesque Show!

Buffet Appetizers & Desserts!

Photo Booth...Get Your Photo Taken With

That Special Someone You Just Tripped Over!!!!

WWW.NEWCITYCOMPOUND.COM

NEW CITY

FRIDAY
MAR
23

Lee Rocker

OF THE STRAY CATS

WITH
RAYGUN
COWBOYS

AND
GUESTS
(of the flammable variety)

No Minors

Tix \$22

available at New City, Megatunes,
Blackbird, Listen and Freecloud.

www.newcitycompound.com



DERVISH ★ GREG GORY ★ BRAD HABIT

and guests

In
The
Suburbs

BITCH
BITCH
BITCH

FRIDAYS

NEW

NEW CITY

myspace.com/newcityfridays

COMING IN APRIL...

THE

RAVEONETTES

PLUS SOOOOOOOOOO

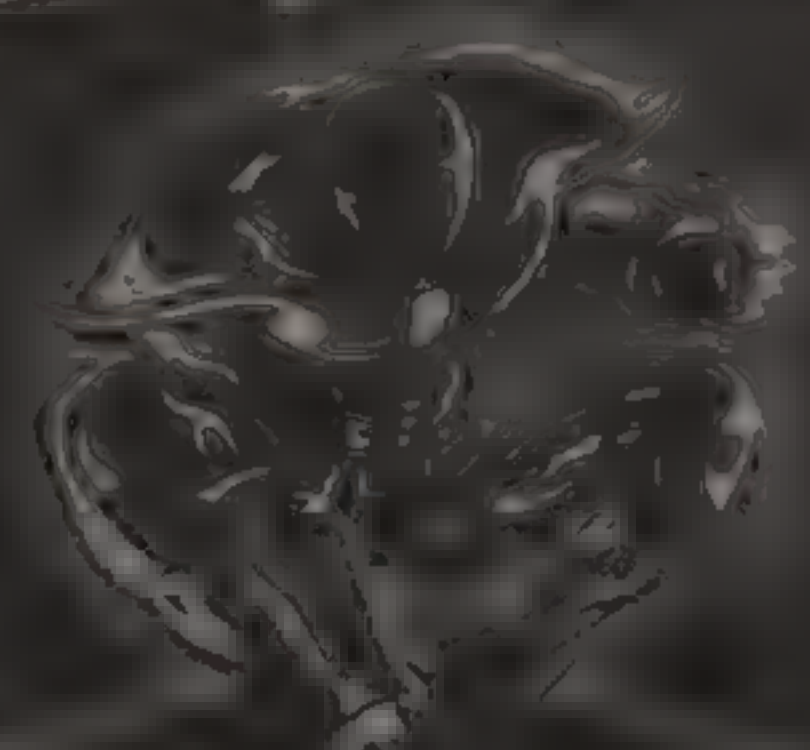
MUCH MORE

STAY TUNED

THE REVOLUTION
WILL BE ADVERTISED

NEW CITY

10081 Jasper Ave. Paladium Blvd
call 429-CLUB for more info





There's no place like home

DAVID BERRY / david@vuwweekly.com

Stephen Fearing has earned himself a bit of a break, considering his 20-odd years of rambling musicianship—from his first self-recorded, self-released cassette, *The Yellow Tape*, to his latest solo offering, the likewise self-produced *Yellowjacket*.

It's a bit more than that, though—the last few years before settling in to record *Yellowjacket* were enough to put anyone on the mend. Thanks to the success of his other major endeavour, Canadian roots favourite Blackie and the Rodeo Kings, and his previous disc, *That's How I Walk*, Fearing spent the better part of three years on some road or another, leaving his hometown of Guelph fairly unfamiliar with his shadow.

So Fearing set out to change things: 2006 was a year of rest for the slow-cooked crooner, where he took time

PREVIEW

WED. JAN. 31 (9 PM)

STEPHEN FEARING

WITH BEN SPENCER

SIDETRACK CAFÉ,
\$15 (ADVANCE), \$18 (AT THE DOOR)

away from the hustle and bustle to work his way through *Yellowjacket* in a studio a bike ride away from the embrace of home.

"It was just sort of nice to not be in a hotel while I was recording a record for a change," explains Fearing, still nestled fairly snugly into his Southern Ontario house before embarking on a Western Canadian tour.

"I'm really actually not much of a big-city guy, and Guelph is a good city to get some time to yourself in. Then, when you get sick of that, you can go trolling for friends on a Saturday night, and you'll pretty much always find someone up for something."

FOR FEARING, home is much more than comfort, though—he finds it more or less impossible to do the creative side of his job when he's not somewhere near his own bed, which means that the rare treat of sticking close to it for both the writing and recording of *Yellowjacket* gave the album a far different feel for Fearing than some of his past efforts.

"I'm a bit like a dog when I'm working, actually—I sort of need to go around and around something before I can finally settle on it, and you just can't do that when you're on the road," Fearing explains. "I think the fact I got to do that a bit more with this record makes it feel a lot closer to home for me—I had the luxury to futz around a little bit, to discover the songs more, and I think it's some of the best work I've ever done, actually." ▼



PREVIEW / FRI. JAN. 26 (8 PM) / MARK TEMPLETON / WITH THE CAPE MAY TEAM BUILDING / VELVET UNDERGROUND

length album is full of abstract and atmospheric sounds that ebb and flow around the listener. It might seem likely that Templeton's primary means of creating soundscapes is with electronics, but he says that's not so—at least not in the beginning. "The different qualities that you hear, they're all acoustic sourced," he says. "They're all coming from either field recordings or acoustic instruments, and then there are way too many hours spent processing and editing and deconstructing the instrument." Templeton says that the recording process can be painfully time consuming, though he admits that the live show will be very different. "I'm performing with a guitar and a laptop," he explains. "I don't really see the point of performing with a laptop if you're not improvising. For me personally, I feel the need to perform and that's why it needs to be improvised. I like it because it leaves it open. There are times when you come across something and it feels really good when you accomplish what you're trying to do, and sometimes you don't even realize it until that approaches." —EDEN MUNRO / eden@vuwweekly.com



EDMONTON EVENT CENTRE UPCOMING EVENTS

TUE
JAN
30

Papa Roach
DOORS 7PM ALL AGES!

TUE
FEB
08

THE PUPPETS OF THE NIGHT

SAT
FEB
17

Serge Devant & Shawn Miska

THU
FEB
22

switchfoot
DOORS 7PM ALL AGES!

SUN
FEB
25

WOLF + TIGER
TICKETS AT TICKETMASTER

SAT
MAR
03

LAMB OF GOD
WITH TRIVIUM
TICKETS AT TICKETMASTER DOORS 6:30PM ALL AGES!

FRI
MAR
09

BLUE OCTOBER

MAR 19 THE FRAY

EDMONTON EVENT CENTRE

#2556 8802-170 ST. {WEST EDM MALL} • 489-SHOW
EDMONTONEVENTCENTRE.CA

MATTMAYS

WITH SPECIAL GUESTS

SATURDAY
JANUARY 27

STARLITE ROOM

DOORS 10 PM - 10+ ID REQ.
TICKETS ALSO AT MEGATUNES & BLACKBYRD

Papa Roach

WITH IT DIES TODAY

HIT
SINGLE
"TO BE
LOVED"

JANUARY 30
EDMONTON EVENT CENTRE

VENGE FORMERLY KNOWN AS RED S - DOORS 7 PM
GENERAL ADMISSION - ALL AGES WITH LICENSED AREA (18+ ID REQ.)

VIEW VUE

TRIPLE OF EIGHT

CONCEPT ALBUM

WITH SPECIAL GUEST

69 EYES

and 3 INCHES
OF BLOOD

FEBRUARY 8
EDMONTON EVENT CENTRE

EDMONTON AB - DOORS 7 PM - GENERAL ADMISSION - ALL AGES
TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) AND FREECLOUD

CS

VUE

PRODUCED BY THE (BORN) WWW.UNIONEVENTS.COM

THE SPILL CANVAS

ten
second
epic

THE REASON

FEB 16 - POWERPLANT

DOORS 7 PM - ALL AGES

SWORN ENEMY

with KATAKLYSM

FEB 26 - STARLITE ROOM

DOORS 7 PM - ALL AGES

BUY YOUR TICKETS NOW AT UNIONEVENTS.COM ticketmaster.ca 451-8000

ALSO JOIN US AT MYSPACE.COM/UNIONEVENTS



PREVIEW / SAT, JAN 27 (4 PM) / TREVOR TCHIR / WITH JEFF STUART / BLACK DOG, FREE Local folk singer Trevor Tchir has been putting in some time on the road over the last year, rustling up inspiration for some new songs. There have been some compelling stops along the way, too, taking him from Edmonton all the way out to Newfoundland and even down to New York for a bit, where he spent some time hanging out in Greenwich Village among other historical NYC haunts. The inspiration has triggered some new tunes, but Tchir's personality remains central to the material, even if the subject varies. "I also saw the Memorial Gardens in Sault Ste Marie—where Gretzky became number 99—about to be torn down," he recalls. "That inspired a new tune as well. I guess when I'm not complaining about tearing down grain elevators I find a different old building to worry about. I think I'll put that theme on hold for a while." Now that he's back in Edmonton for a bit, Tchir will be returning to the Black Dog stage, sharing billing with another singer/songwriter, Jeff Stuart. "I really like Jeff not only because of his integrity, but because I think he keeps a particular style of music alive—to me his demeanour evokes folk crooners of a bygone age and his voice reminds me sometimes of Orbison," Tchir says. "Whereas sometimes I feel that I talk sing, in a lower registry, Jeff accesses a vocal range that I don't even know the address to." There are differences in the words we write, too—whereas mine are more narrative, his are more lyrical, and I think we respect each other's strengths in these areas. He's a fun musician to be around!" —**EDEN MUNRO** / *Edmonton Journal*

JOIN THE CREATIVE CLASS

Centre students know who they are and what they want. They're passionate and have a clear vision of their future. They want careers that cultivate their instincts and reward their creativity.

The Centre for Arts and Technology provides an inspired educational environment for motivated students seeking rewarding creative careers. Join the creative class. Call us to find out how.

- 3D Animation
- 3D Game Art and Design
- Audio Engineering
- Digital Filmmaking
- Digital Media Design
- Event and Talent Management
- Information Technology



WHERE CREATIVE CAREERS BEGIN

**CENTRE FOR ARTS
AND TECHNOLOGY**

KELOWNA FREDERICTON HALIFAX

www.digitalartschool.com

Kelowna Campus
Landmark Technology Centre III
Suite 100 - 1632 Dickson Avenue
Kelowna, BC V1Y 7T2

CALL: 1.866.860.2787

Graphic and Digital Media Design | Event and Talent Management | Information Technology

OFF LEASH AREA



BDF WiFi

The Black Dog now offers
free WIFI to our customers

10425-82 Ave

AMY BACK TO BLACK WINEHOUSE

HER SAUCY LYRICS COMBINED WITH 60'S
MOTOWN SOUND HAVE PRODUCED AN
ALBUM THAT'S GETTING RAVE REVIEWS:

"NNNN" - *Now Magazine*

"...skillfully mashes up soul, pop, blues and a
half dozen other genres without any of it
sounding the least bit forced." - *National Post*

"★★★★" - *Mujo*

"...a late, but serious, contender for album
of the year" - *NME*

"★★★★" - *The Uncut*



\$14.99

give
an HMV gift card

music • DVD • more

HMV

DO MAKE SAY THINK

tickets available at:
UnionEvents.com
Ticketmaster.ca
Megatunes
Blackbyrd
and Listen

MARCH 2 with guests
Starlite Room
doors 8pm
18+ no minors



THE LONG WINTERS

TEAM BUILDING
TV HEART ATTACK
SATURDAY MARCH 17
VELVET UNDERGROUND
8PM - 18+ - TIX: MEGATUNES, LISTEN
and BLACKBYRD MYOZIK

ON SALE SATURDAY

MONEEN.

SPARTA

ATTACK IN BLACK

MARCH 26
STARLITE ROOM

DOORS 7PM ALL AGES

TICKETS ON SALE SATURDAY AT UNIONEVENTS.COM
ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) AND TICKETMASTER.CA 451-8000

ON SALE FRIDAY

Spring Fling!



CHAMPION
MALAJUBE
YOU SAY
PARTY!
WE SAY DIE!

MARCH 29
DINWOODIE LOUNGE

UNIVERSITY OF ALBERTA | STUDENTS UNION BUILDING
DOORS 7 PM | ALL AGES WITH LICENSED AREA (18+ IS REQUIRED)
TICKETS AT MEGATUNES, BLACKBYRD, LISTEN, SUB INFO DESK,
UNIONEVENTS.COM and TICKETMASTER.CA 451-8000

BRAND NEW

with guests ANATHALLO

MAY 11 - EDMONTON EVENT CENTRE

DOORS 7 PM - GENERAL ADMISSION - TIX: MEGATUNES, BLACKBYRD,
FS (WEM) AND LISTEN

BUY YOUR TICKETS NOW AT UNIONEVENTS.COM ticketmaster.ca 451-8000

ALSO JOIN US AT MYSPACE.COM/UNIONEVENTS

Lights, camera ... music!

CEL KELLY / joel@vuweekly.com

'A'nd the Academy award for Best Picture goes to ... **Matt Mays**? That situation may currently seem a wee bit outlandish, but if the Halifax singer/songwriter stays on his current trajectory, he could wind up winning both a Juno and an Oscar. What's more, it could be for the same piece of work.

May's new, multidisciplinary work is *When The Angels Make Contact*—an as-of-yet unfinished film with a recently released soundtrack of the same name. Mays admits that it's a bit strange to release the soundtrack to a motion picture when said motion picture hasn't even finished filming.

"Nobody's done that before—put out a movie soundtrack before the movie," he says. "Hopefully, I'll get enough interest to go back and finish the film."

Mays explains that making a motion picture wasn't his original idea.

"It actually started as a record—the record made me want to make a film," he says. "One thing led to another and we were way over our head, financially and logically. I was in way too deep."

"Music-making definitely can be a one man show," he continues, recalling the adjustment of moving from recording studio to film set. "It can be done fast; if you really want to, you can do a classic album in a day."

With a movie, there's a lot more logistics involved," he says. "It can be very challenging. If you have a good movie and a good script, but you're stuck with bad actors, you're screwed."

THAT BEING SAID, Mays is clearly excited to be in the director's seat. This is most evident when asked of his favourite movies.

"Oh, man *Vanishing Point* and *U-turn*," he lists immediately.

"They're chase movie from the '70s, kind of wacky movies. Weird characters—that sort of thing. The main



PREVUE | SAT, JAN 27 (8 PM)
MATT MAYS
WITH THE MUSEUM PIECES
STARLITE ROOM, \$18.50

character is kind of a normal looking guy that gets into weird situations."

Mays drew from the wealth of support in his hometown of Halifax to make his film, including Buck 65, who makes a decidedly creepy cameo.

"Halifax is cool because it's kind of like a small town with everything that a big town has," he says. "We were

shooting the movie, and I thought of Rich [Terfry—Buck 65's alter ego] and realized it would be perfect for his vibe; it's sort of his thing. He loves movies. He saved the day."

"There's lots of incredible songwriters and a lot of incredible support," Mays continues. "It's different genres too; there's all these great hip-hop singers that dig these folk singers and vice versa, and everyone supports each other at their shows. Nova Scotia is a big influence on who I am and I don't want to forget that." ▽

PREVUE / FRI, JAN 26 (9 PM) / SALLY'S KRACKERS, 7 WITH THE UNCAS / SIDETRACK CAFÉ, \$10 Sally's Krackers have been around for six and a half years now gigging and recording with the same members and enduring one shift in musical style from a progressive modern rock/alternative sound to their current incarnation as an old-style blues band, with a little jazz and country thrown in for good measure. Live, the band plays a mixture of original blues and old blues covers, digging deep into the '40s, '50s and '60s for their material. Vocalist/guitarist Matthias Kroller says that the foursome will be heading into the studio in May to put down their second EP, which they plan on putting together as a combination of new tracks and some older material that they have recorded at the Sidetrack Café. If you want to get a taste of the band's music before the guys play the Sidetrack, you can check them out on CJSR's *Collision* at 11 pm on Thu, Jan 25, where they'll be sitting in and playing some acoustic numbers. —EDEN MUNRO / eden@vuweekly.com



10030-102 STREET * INFO: 420-STAR

UPCOMING EVENTS

FRIDAY JANUARY 26

SHATTERED CORE
WITH RIGVEDA & SOS

SATURDAY JANUARY 27

MATT MAYS
WITH MUSEUM PIECES

THURSDAY FEBRUARY 1

STANTON WARRIORS
W/ ROOTS SOUND SYSTEM, DJ SWEETZ, AGENT ORANGE

FRIDAY FEBRUARY 2

O FOUR WHAT
W/ BEYOND ADDICTION & STEREOKILL

SATURDAY FEBRUARY 3

CUBAN MISSILE CRISIS SHOWCASE
THE ICBMS ★ LEVEL SIX ELFS ★ MIDGET MILITIA

FRIDAY FEBRUARY 2

THE WHEAT POOL
WITH ROMI MAYES AND BRAMWELL PARK

COMING SOON: PRIDE TIGER, NO MEANS NO, DO MAKE SAY
THINK, CONSTANTINES, SWORN ENEMY, GREAT LAKE SWIMMERS
& PROPAGANDHI

UU
VELVET
RECORDING

10030-102 STREET * INFO: 420-STAR
BELOW THE STARLITE ROOM

UPCOMING EVENTS

FRIDAY JANUARY 26 10030-102 STREET * INFO: 420-STAR

THE CAPE MAY
WITH TEAM BUILDING & MARK TEMPLETON

SATURDAY JANUARY 27

THE SECRETARIES
HOT PANDA & DJ SHERI BARCLAY

FRIDAY FEBRUARY 2

RAYGUN COWBOYS
WITH BETTY MACHETE

SATURDAY FEBRUARY 3

FIVE O'CLOCK CHARLIE
WITH HOT LITTLE ROCKET & THE DETAILS

FRIDAY FEBRUARY 2

DOWN NORTH
WITH ELECTICITY FOR EVERYBODY!
FEATURING MEMBERS OF:
CHAMPION ALBERTA, NO HANDS, THIS CIVIL TWILIGHT & LITTLE BABY CUPCAKES

PANAC WITH THE J-BOYS!
INDIE MOD ROCK DANCE PARTY
\$2 HIGHBALLS TIL 11!

NRTHS WGN
WITH NIKK
ELECTRO, TECHNO, NO WAVE AND HIP HOP
PLUS WEEKLY GUESTS AND BOOZE N' STUFF

WWW.STARLITEROOM.CA

MUSIC
GUIDE

**AVAILABLE
ONLINE**
TWENTYFOUR SEVEN
VUEWEEKLY.COM



REVUE / WED, JAN 17 / SNOOP DOGG / REXALL PLACE Who's afraid of a little Dogg? Certainly not the Edmonton Police Service! Let me explain: in addition to what appears to be double the regular number of venue-hired security personnel one would expect at an event at Rexall, last Wednesday's double bill of iconic '90s West Coast gangsta rapper Snoop Dogg and Ice Cube featured a ridiculously heavy police presence, including at least a dozen members of the EPS's anti-gang section, who weren't exactly trying to be inconspicuous, what with their "GANG UNIT" pinnies and whatnot. According to the EPS, though, this deployment wasn't that unusual. Saying that the officers I observed strutting around the Rexall concourse were likely "acting on information," (information like, oh, I dunno, "rap show at Rexall tonight," maybe?) EPS spokesperson Jeff Wuite told me that calling in the gang unit is "not that unusual." "Anytime that they expect to gather intelligence that might be useful to their unit, they'll be there," Wuite explained, noting that the gang unit was also deployed during last Spring's "shenanigans on Whyte Avenue" (Of note: I was not aware that "shenanigans" was a technical term; maybe this weekend someone will be charged with "aggravated shenanigans," and perhaps even a "second degree brouhaha?") Anyway, Wuite's point seems to be along the lines of *See? Nothing out of the ordinary here—the gang unit is sent out all the time!* So you heard it here first, Edmonton. I'm sure next time Elton John or Tim McGraw or the Who blow through town, you're just as likely to run into a humourless looking moustachioed fellow in a "GANG UNIT" b.b. as you are at Snoop Dogg. Right? —ROSS MOROZ / ross@vueweekly.com (photo by JOEL KELLY / joel@vueweekly.com)

**geoff
BERNER**

WITH AA SOUND SYSTEM
AND MANDARYN

SATURDAY
FEBRUARY 10 @ the PLANT

DOORS @ 8PM TIX \$8 AT THE DOOR
SORRY KIDS, NO MINORS
WWW.GEOFFBERNER.COM
WWW.AASOUNDSYSTEM.COM

POWERPLANT

VUE



www.myspace.com/powerplantbar • www.myspace.com/suvenues

A SERVICE OF YOUR STUDENTS' UNION FOR U OF A STUDENTS, STAFF, ALUMNI AND THEIR GUESTS

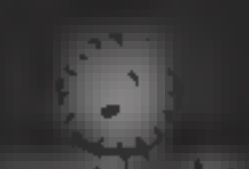
The
Spill
Concerts

WITH
TEN SECOND EPIC
THE REASON

AT THE POWERPLANT
FRIDAY, FEBRUARY 16TH

TICKETS \$16 IN ADVANCE
ALL AGES/LICENSED

TICKETS AVAILABLE AT
BLACKBYRD, MEGATONES, SU INFO BOOTHS,
TICKETMASTER, AND WWW.MICHIGANMUSIC.COM



**JOSH
RITTER**

WITH
COLIN
PRIESTNER
& JOHN GULIAK
AT THE POWERPLANT

MONDAY,
FEBRUARY
19TH

TIX \$10

POWERPLANT

VUE

THE

CAL

www.su-venues.ca



Jazz ensemble finds its harmonic Convergence

SARAH CHAN / sarah@vancouverweekly.com

Ken Aldcroft's **Convergence Ensemble** is an improvisational group that never performs the exact same way twice.

Aldcroft leads the band on guitar, with Evan Shaw on alto sax, Scott Thomson on trombone, Wes Neale on bass and Joe Sorbara on drums, and together they spontaneously arrange the group's pieces with improvised elements based on composed materials. There are a few rules to follow when the group gets together for a performance, however.

Not only do we improvise music, we will interpret and arrange and orchestrate through improvising," explains Aldcroft. "We don't tell anyone what they have to play—it's all done on the spot. There could be a solo, duo or trio, or everyone playing."

Ironically, the anything goes attitude is finely tuned through rehearsals.

"I try to rehearse the band in a way where we don't play the same tune in the same way," Aldcroft says. "The guys know the way to keep it fresh is to listen and react to what's being done in the moment."

AS A GRADUATE of the MacEwan jazz program, Aldcroft is looking forward to taking the stage at the Yardbird Suite here in Edmonton.

"I know they still base [the program] on making skilled musicians,"

PREVIEW **FRI, JAN 26 (8 PM)**
KEN ALDCROFT'S CONVERGENCE ENSEMBLE
YARBIRD SUITE, \$10 (MEMBERS), \$14 (GUESTS)

he says of his old music school. "The background I have from there is amazing."

Aldcroft says that while the Convergence Ensemble's musicians do not try to avoid the influence of genre-based music like jazz, they don't spend much time worrying about the possibility of being pigeonholed by their respective backgrounds.

"We're going to have our group sound, which is going to be our sound," he says. "We want our collective voices."

Beyond that somewhat vague description, though, the Convergence Ensemble's style is hard to capture in words. Aldcroft suggests seeing them live is the best possible explanation for what they do.

"For people who have heard the band, they always really enjoy it—the audience is as much of the experience as we are," he promises. "We're going to step up on that stage and we don't know what's going to happen. Whoever is in the audience is going to be part of this experience and the great thing about performing is you get that

something."

BLUE OCTOBER
APRIL 9
EDMONTON EVENT CENTRE
ON SALE FRIDAY AT 10:00AM
ticketmaster.ca (780) 451-8000

WIN A MILLION!
Cradle of Filth
THREE INCHES OF BLOOD AND THE 69 EYES
TUESDAY FEBRUARY 8 • EDMONTON EVENTS CENTRE
ENTER TO WIN TICKETS TO THE SHOW AS WELL AS CRADLE OF FILTH'S LATEST CD • RUNNERS UP WILL ALSO WIN CO'S!
TO ENTER: EMAIL YOUR NAME & DAYTIME PHONE NUMBER TO CRADLEOFFILTH@VANVUEWEEKLY.COM
VUE MUSIC • BLACKTOPGUERRILLAS.COM

POWERPLANT

UPCOMING SHOWS @ Powerplant

CHECK OUT OUR MYSPACE!
www.myspace.com/powerplantbar

ILLFIT OUTFIT

with END CREDITS, and TIM GILBERTSON
SATURDAY, FEBRUARY 3rd

GEOFF BERNER

WITH AA SOUND SYSTEM, AND MANRAYGUN

SATURDAY, FEBRUARY 10TH

The Spill

Ten Second Epic, THE REASON,

TIX \$16 IN ADVANCE

FRIDAY, FEBRUARY 16th

JOSH RITTER

WITH COLIN PRIESTNER
STORY ADVANCE AND JOHN GULINK

MONDAY, FEBRUARY 19TH

The Line Atlantic

SATURDAY, MARCH 3rd CD RELEASE
with The Johnsons and Snic | all ages, licensed

UPCOMING SHOWS @ DINWOODIE lounge

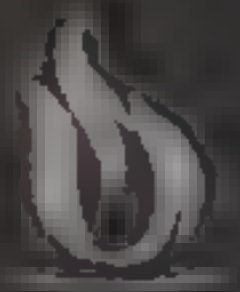
CHAMPION

THURSDAY, MARCH 29TH ADVANCE TIX \$16 IN ADVANCE

doors at 8pm and shows are no minors unless otherwise stated

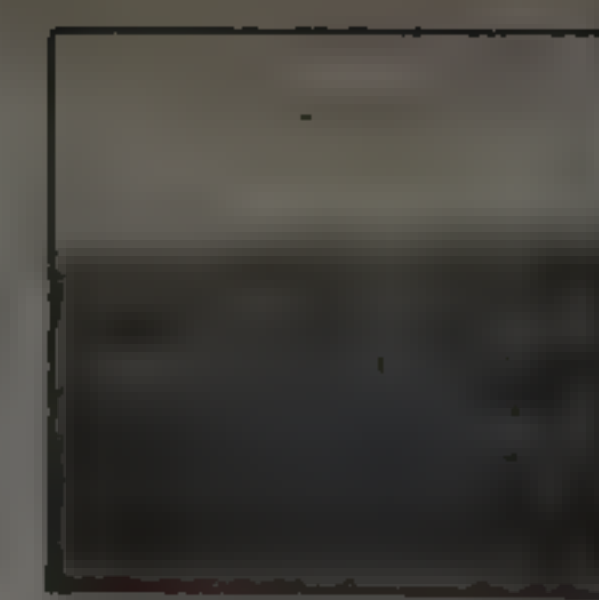
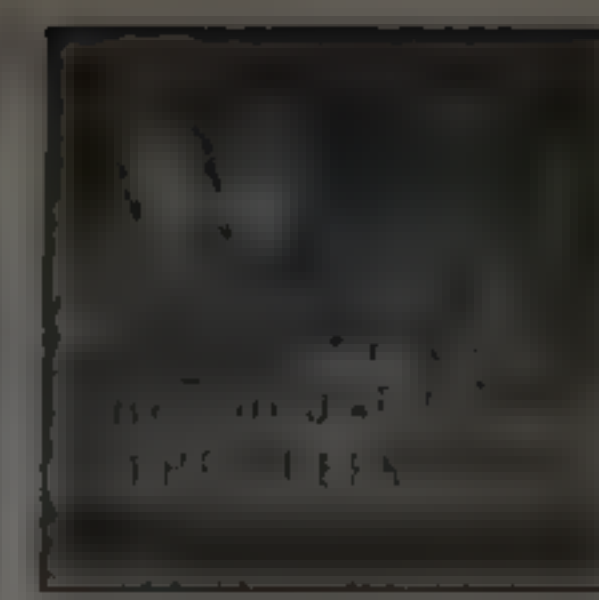
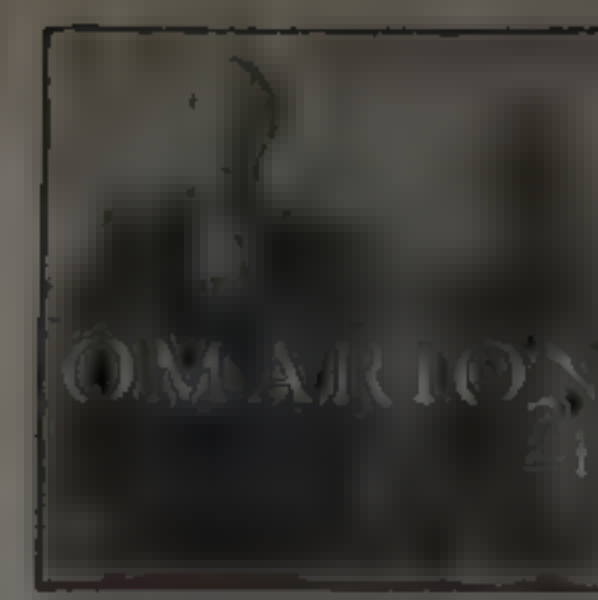
www.su-venues.ca

www.myspace.com/suvenues
www.myspace.com/powerplantbar



ALBUM REVIEWS

NEW SOUNDS



OMARION
21
SONY

SHEENA ROSSITER / sheena@vuweekly.com



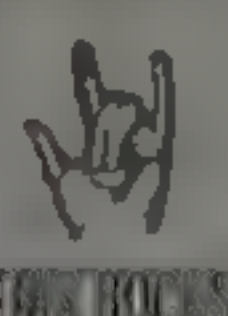
THIS ROCKS

Going after the same path to glory as Justin Timberlake, former B2K member Omarion Grandberry is breaking free from his boy band roots and branching off into some solo endeavours. Known to many as Omarion rather than his birth name Omari, he has been eye candy in the world of R&B since his arrival as the front man for B2K back in 2001.

Hoping to be as successful as a select number of his boy band counterparts have managed, Omarion's sophomore solo album 21—thusly named because the singer was 21 upon the album's production—gives audiences a nice R&B beat over top of thick bass lines. His smooth and sensual voice serenades listeners track by track with an easy and subtle transition. Even though he tends to follow some classic R&B formulas, his creativity in instrumentation and smooth voice makes for a new and creative album for his fans.

THE GOOD, THE BAD & THE QUEEN
THE GOOD, THE BAD & THE QUEEN
CAPITOL

BRYAN BIRTLES / bryan@vuweekly.com



THIS ROCKS

Did you ever play that game where you make up your dream band with people who are living or dead, then imagine what kind of awesome songs they'd produce? My dream band consists of Tom Verlaine on lead guitar, David Byrne on vocals, Dave Grohl on drums and Dee Dee Ramone on bass. Their songs would be a really good

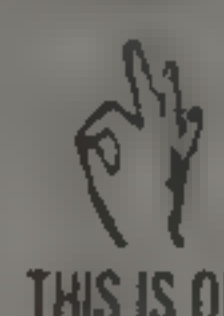
mixture of complicated melodies and the hardest hitting rhythm section ever. And they'd be called Eagle Face.

Apparently, someone else was playing this game, except they had the power to make it happen (and their choices didn't involve resurrection). If you put Blur's Damon Albarn on keyboards and vocals, the Clash's Paul Simonon on Bass, the Verve's Simon Tong on guitar, Afrobeat pioneer Tony Allen on drums and you threw in some percussion and synth lines from Danger Mouse, they'd be a pretty rockin' band. And they'd be called the Good, the Bad & the Queen.

Sounding a bit like the Gorillaz, but really more like Public Image Ltd if they'd aged gracefully into a mellower band instead of John Lydon's disappointing cartoon version of himself, this is a great album to put on at a party that you don't want to get out of control. Apparently, these guys will be at Coachella, so if you like the album you can find out how well they transfer to a live setting.

MINE ALL MINE
DISTANCE
INDEPENDENT

ROSS MOROZ / ross@vuweekly.com



THIS IS OK

Edmonton's Mine all Mine seems to have avoided the pitfall suffered by most bands' first-time releases on their debut, Distance. Instead of sounding like a bunch of scared kids intimidated by going into (gulp) "the studio," the group sounds relaxed and uninhibited, like they set up a mic at a jam session and just let 'er rip.

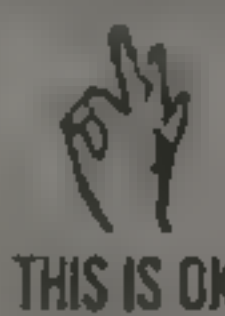
Certainly, this approach lacks a little polish: some of the tracks get a little, um, wanky (the drawn-out

"Something to Believe," for instance, goes on about three minutes with an extended synth solo that evokes Rush—and not in a good way—and the almost laughably over-the-top love ballad "Choose" should have been cut altogether.

But there is some genuine quality here, especially on the title track, an atmospheric number that combines the band's prairie rocker sensibility with a surprising touch of gothic New Wave (echoing, Ian Curtis vocals atop swirling synths and automatic guitar asides) that sounds like an outtake from Depeche Mode's *Music for the Masses*. If Mine all Mine remains in this direction, they'll likely become even more, ahem, *Distance* than this generally decent (and occasionally laudable) debut.

PATRICK DOYLE
ERAGON MUSIC
FROM THE MOTION PICTURE
SONY

SHEENA ROSSITER / sheena@vuweekly.com



THIS IS OK

Unless you regularly host E&D theme parties, it's hard to imagine that the Eragon soundtrack will make it into very many CD collections, but the soundtrack's epic score is a perfect musical vision of the fantasy film.

Patrick Doyle—best known for nearly 20-year career composing soundtracks such as *Man of Steel*, *Frankenstein* and *Harry Potter and the Goblet of Fire*—does justice to the Eragon soundtrack with his and sometimes eloquent score.

The disc mainly consists of sounds of a well-conducted orchestra but then takes a sharp shift in two tracks. Avril Lavigne makes an appearance with her signature sound augmented by an orchestra in "Holding On." Young pop-rock singer Jem also makes an appearance with her soft sounding voice in "Every Lifetime." Ultimately, even with the last ditch attempt to appeal to the mainstream, the soundtrack of the film itself; the album is impractical at most house parties on the side of Middle Earth.

VARIOUS ARTISTS
BLACK SNAKE MOAN
DEER WEST

EDEN MUNRO / eden@vuweekly.com



THIS IS OK

This ain't no simple retrospective; it's the soundtrack to *Black Snake Moan*, the upcoming film from director Craig Brewer. You can say about the film, based on the artwork in the booklet, is that it seems like a B-grade exploitation film right out of the '70s, what with

listen

records & cds

10649.124 street
780.732.1132
www.listenrecords.net

hissing fauna... are you the destroyer?

top 10 sellers

01. winning the night away the shins	07. mijard circle
02. gala mill the drones	08. in ocean sunk the lamp of light aethenor
03. the subconscious of london	09. i belong to this band v/a
04. hissing fauna... of montreal	10. the destroyed room sonic youth
05. elektronika demonika sir richard bishop	

get here quick on bus #2, 5, or 135 west from downtown or the #7 north from the southside



Where does the iCash go from iTunes?

MUSIC **ENTER SANDOR**
STEVEN SANDOR
steven@vueweekly.com

cover picture of a grizzled looking Samuel L. Jackson holding onto a heavy chain, looking like he's about to punch a cop. It's a poor bastard, while a scantily clad Christina Ricci hangs off of Jackson's leg as though he's the only thing keeping her grounded on the earth. And the music is perfectly suited to this perception of the film. It's gritty and blue, and it generally hurts in a good way. There's a killer, stomping track from the Black Keys ("When the Lights Go Out"), a rollin' and tumblin' groove from RL Burnside ("Old Black Mattie") and a few tracks with Jackson himself handling the vocals. Jackson's singing seems a little too studied at times, but then again he is an actor and this is a soundtrack. Besides, the legitimacy of the real bluesmen that back Jackson up makes up for any restraint on his part, and he still manages a far better job of playing his part than Joaquin Phoenix did when he tried to cover Johnny Cash's vocals a while back for another film.

There's no doubt that iTunes has revolutionized the music business. Instead of chasing down pirated material, which sees bands receiving no royalties, music fans have flocked to a system which allows them to download songs at the low price of just 99 cents each.

People can choose to buy entire albums or go song-by-song, and bands get paid a percentage for every download. Simple, right?

If only it was so. When it comes to finding out about how Apple/iTunes makes sure artists get paid, getting a straight answer out of the computer giant isn't easy. When I approached Apple, asking how iTunes monitors music sales and makes sure the right people get paid, all I got was a terse response.

"You can find background information regarding your question on Apple's website," wrote Simon Atkins, Apple's PR rep here in Canada, in an e-mail response to my request for info. "Unfortunately, we can't provide you with more detail: Apple doesn't comment on how it makes its music distribution."

The page link he gave me sent me to a page that is basically a tutorial for bands and labels signed up with iTunes, informing them how to download their music to the system, or how to build links to their songs on iTunes from their websites. But it, like Atkins' answer, offers nothing in terms of how to make sure you get paid.

You'd also be hard-pressed to find

an artist willing to go on the record on the topic of digital-download royalties; they know that iTunes and other pay-for-play sites like eMusic are here to stay, and there's no way they want to be seen as having a knife out for the golden goose, no matter how flawed the system.

Fair enough. But there are bands out there who have concerns that there is no regulatory system on how songs sold over the internet are accounted for. Apple doesn't have to announce how many copies of a song it sells over a certain period of time. So, at royalty time, it's difficult to reconcile numbers.

But, according to some info on the Future of Music website, authored by Simple Machines Records founders Jenny Toomey and Kristin Thomson, the system works like this: iTunes doesn't negotiate deals with artists, it deals with labels. So, there's no new economic system in place. A band still gets paid royalties by its label, and has to trust the label's number. It still has to suffer any holdbacks if they are called for in a deal.

Yes, it's neat to be able to virtually shop for music seven days a week. It's great that songs on iTunes never have to go out of print. An artist never has to worry about being placed in an online delete bin.

But it's worrying that Apple is so damn secretive about how it splits up that 99 cents per song. The system needs more transparency. ▽

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto

THE MUSIC OF THE BAND

EDEN MUNRO / eden@vueweekly.com



The Band has been the inspiration for many a group out there, so their music is ripe for the tribute experience. And perhaps it's a testimony to the quality of the Band's music that this album doesn't actually suck.

Still, for the most part there's not a lot of reason to spend much time with *Endless Highway*. Sure, if you're a huge fan of My Morning Jacket you might want to hear the group's jammed-out version of "It Makes No Difference," or if you're all about Widespread Panic, then you'll want to hear their equally jammed- and souled-out take on "Chest Fever." The problem is that those song choices are really not very surprising, so there's very little excitement inherent in the tunes (likewise when Jack Johnson applies his Hawaiian hippy sounds to "I Shall Be Released" in a totally uninspired choice of song).

The best moments here are when the contributors take some chances: Lee Ann Womack turns in a surprisingly good country version of "The Weight," while Steve Reynolds turns "Stage Fright" into an acoustic tour de force. Even Death Cab For Cutie step up with a moody, solemn approach to "Rockin' Chair." Perhaps the most gripping track lives on "The Night They Drove Old Dixie Down." It's nice to hear them doing something different, and it turns out the Greg Allman's voice is the only one on this album that's weathered to do justice to the sort of aged that the Band wrote.

HAIKU **QUICK SPINS**
WHITEY AND TB PLAYER
quicksins@vueweekly.com

OST **NOTES ON A SCANDAL**
BOUND
If you were hoping
For some Coldplay or Nellie
This is Scandalous

STINKBUTT **THE NEW ALBUM**
DRUNK
These dirty bitches
Can out-rock and out fuck you!
You and yer drunk pals

AMBER SCHNEIDER **FEARLESS**
INDEPENDENT
Nu-Country chanteuse,
Hot local girl, with more pipes
Than a plumbing school!

MOD CROW **LIVING WELL**
TEMPORARY RESIDENT
Writes great songs when not passed out
Behind the IHOP!

SOLDIER **AMERICANIZED**
SECRET AGENT
More embarrassing
Than getting caught jerking off
With your gym teacher!

THE EARLIES **THE EMBRY** **CHUNKS**
SECRETLY CANADIAN
Quirky, orchestral
Maybe a bit too smart-ass
For its own damn good

GERMANS **CAPE FEAR**
DIRTY
Not really German!
But they are fans of Pavement
That's what really counts

DALL'S LAMA **CORRUPTA**
INDEPENDENT
Bad first band syndrome ...
What? Since 1993?
Ouch. Shame on you, sir

THE SHOWDOWN **TEMPTATION COME MY WAY**
MUNDANE SISTER
Ninety-year-old men
Have more teeth than this brand of
Castrated metal

U2 weigh in on their history (and Bono's big mullet)

BRYAN BIRTLES / bryan@vuwweekly.com

I hope I won't sound like too much of a jerk when I say that, in my opinion, U2 are a band for 15-year-olds, 35-year-olds and no one in between.

When I was 15, I could imagine the perfect world that Bono tries to construct with his lyrics and his good deeds around the world, and right now, I can imagine that by the time I'm 35 my cynicism will give way to some sort of yearning for the idealism and perfection I could just about taste when I was younger. I tried to push that cynicism away when I read *U2 by U2*; I put on my copy of *The Unforgettable Fire* and waited until the needle got to "Pride in the Name of Love" to get me into the mood before I even cracked the cover.

Now, like I said, I'm not much of a U2 fan. But when I was 15, I loved them like no other and this book really brought me back. Essentially an oral history with hundreds of photographs interspersed, the book focuses on the many journeys U2 took to come to where they are today.

THE INTERVIEWS are in depth, and I don't get the feeling that the band tried to hide anything. They even spoke about the religious focus of the early days of the band, something that almost ended U2 and something

BONO BIO

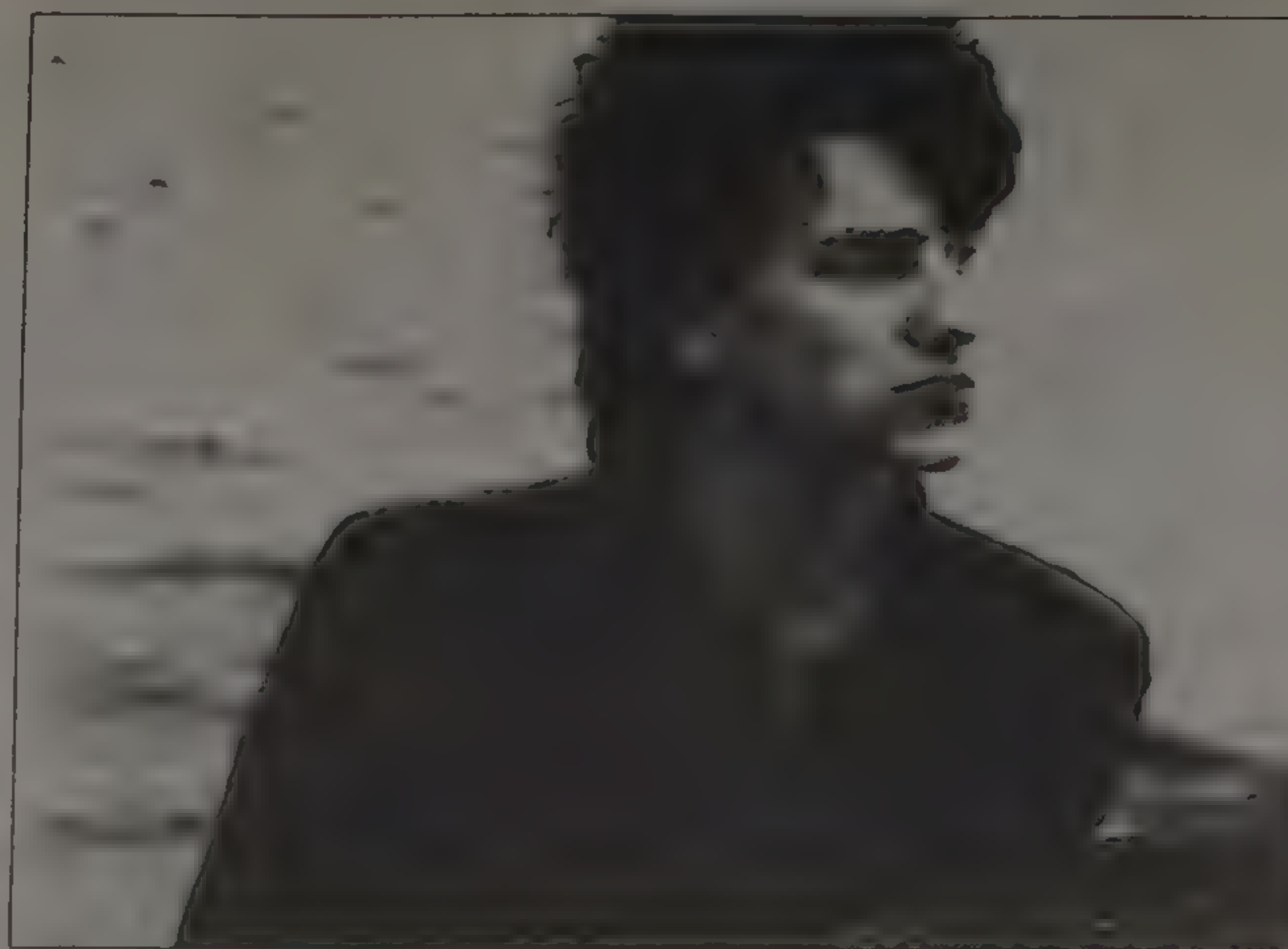
BY BONO, THE EDGE, ADAM CLAYTON, LARRY MULLEN JR WITH NEIL MCCORMICK

U2 BY U2
HARPER COLLINS, \$50

they've spent quite awhile trying to get people to forget. The band spends time talking about their appreciation for the punk music that preceded and inspired them, and how punk spurred them to write their own songs instead of playing poor covers.

One of the best moments in the whole book is when Bono talks about some of his lesser appreciated sartorial and hair choices, including his famed gigantic mullet, saying, "Forget about a bad-hair day, I was having a bad-hair life ... there's still people who can't like us because of that hair-do."

While the interviews, layout and pictures are all nearly perfect, the physical size of the book is something I wouldn't mind being changed. I can't exactly offer a solution, though, as shrinking the book would make the pictures less effective. Nonetheless, there is certainly too much text for the book to fall comfortably into the realm of a coffee table tome; you'd need to be a bodybuilder to hold this thing for any length of time. In fact, holding it on my lap made my legs fall asleep.



Even with tingling legs, though, I can see what a candid look this book offers and how much insight it allowed into the band's members who, despite being in one of the world's biggest bands, have remained somewhat elusive and essentially very private. No other biography has offered anything like this, though the lack of editorial contextualization is certainly a bit of a drawback for this book. I've always been a bigger fan of oral histories than straight up biogra-

phies, however, so I might be biased.

ESSENTIALLY, THIS IS A BOOK for hard-core U2-philes. Casual fans or people with little interest in the band would be better served by Eamon Dunphy's excellent early biography entitled *Unforgettable Fire*.

That book left U2 a little miffed, apparently, probably because it spent more time delving into the religious aspect of the band—as well as the conflicts some members' radical

beliefs caused between band members, their families and their management. By being removed from action more than the band could ever be, *Unforgettable Fire* was able to give a better idea of the societal implications a band like U2 created in the world, it seems, wasn't looking for a message of peace and love in the middle of one of the most turbulent decades in history, but U2's persistence paid off, and they achieved their goals while staying true to themselves.

The fact that they got a little mad at Dunphy's book would seem to prove its worth in comparison to *U2 by U2* because you can't completely ignore anything that has been authorized by a particular band or celebrity. Charles Cross's *Heavier than Heaven* the only Kurt Cobain biography that was authorized by Courtney Love, something invariably gets left out. It's a paradox that you can trust something the band dislikes more than something they do like.

Anyways, like I said, this one is all about the fans and they will be delighted at the pictures and interviews. That being said, I would recommend bringing something other than this book to an autograph signing; carrying it and holding it while in line could give you carpal tunnel syndrome. ▼

ZODIAC FREE WILL ASTROLOGY

treevill@vuwweekly.com

ARIES (MAR 21 - APR 19)

In recent years, groups of students at Yale and other Ivy League universities have pioneered a unique cultural trend: naked parties. Those in attendance at one of these invitation-only affairs agree to spend the evening in their birthday suits. "The dynamic is completely different from a clothed party," reports Yale coed Megan Crandell, quoted in *The Scotsman*. "People are so conscious of how they're coming across that conversations end up being more sophisticated." Your assignment, Aries—should you choose to accept it—is to bring the phenomenon of the naked party to your own locale. According to my reading of the astrological omens, you're meant to be a social catalyst, inspiring people to strip away their defences and practice the art of radical authenticity.

TAURUS (APR 20 - MAY 20)

Your web of allies is a crucial part of your pursuit of happiness. The stimulation and support you ask them for are vivid evidence that you love life and have a strong sense of what's good for you. Every now and then, however, you need to remember that it's important to avoid falling completely under their influence. You've got to resist peer pressure, and declare your independence from the crowd's power to shape you. Now is such a time, Taurus.

GEMINI (MAY 21 - JUN 20)

"Never eat food you did not prepare yourself," wrote journalist David Filipov about the lessons he learned while travelling in

the Central Asian republic of Tajikistan, "and never eat out of the same dish as 12 paramilitary stormtroopers you've just met." Draw inspiration from Filipov's approach, Gemini. Dare yourself to explore an exotic frontier, but exercise great discrimination while you're learning the ropes and getting the lay of the land.

CANCER (JUN 21 - JUL 22)

It's Be Your Own Muse Week, Cancerian. How should you observe this festival? Here's one suggestion. First, visualize in detail your dream lover, your ideal soul mate, the embodiment of everything you find attractive. Second, imagine that though this person feels the same way about you, there is a very good reason why the two of you can't make love or be together as a couple for a long time. Next, feel the sweet torment of your unquenched longing for each other, the impossible ache of fiery tenderness. Finally, picture all the ways you will work on yourself in the coming years to refine your soul and perfect your love, so that when the two of you can finally be united, you will have made yourself into a gorgeous genius—a pure blessing and exquisite gift for your beloved.

LEO (JUL 23 - AUG 22)

Chinese scientists have discovered that the behavior of snakes is a reliable predictor of earthquakes. In the lead-up to a temblor, the reptiles act oddly, slithering frantically out of their nests if they're in their natural habitat, or hurling themselves head-first against walls if they're being kept in laboratories or zoos. I mention this, Leo, because I've had two dreams recently about snakes wearing party hats, sipping cocktails, singing karaoke and dancing on tabletops. Each

dream also featured several of my Leo friends acting pretty much like the snakes. If I factor in these nocturnal portents with my analysis of the current astrological omens, I interpret them as prophecies that the Leo tribe will soon be experiencing metaphorical "earthquakes" of liberating pleasure and cathartic fun.

VIRGO (AUG 23 - SEP 22)

The swan is a beautiful bird, right? If you see one gliding across a pond, it evokes in you a feeling of calm. In fairy tales, it's a symbol of natural grace, an emblem of animal elegance. But those lovely associations are becoming irrelevant in England, where swan populations have grown so massive and voracious that they're threatening ecosystems and damaging biodiversity. I guess we could say that their destructive overabundance exemplifies the theme of too much of a good thing. It's an apt metaphor for the challenge I believe you'll face in the coming days, Virgo.

LIBRA (SEP 23 - OCT 22)

You recently went through a phase whose quality I might compare to a dry, crunchy, bran-heavy breakfast cereal without milk. It fed your hunger, though it wasn't particularly tasty or thrilling. It was highly concentrated and good for your digestion. Now you're slipping into a kind of Cracker Jack mode, with lots of airy puffs of popcorny sweetness and an occasional nut, climaxed by a toy surprise. The Cracker Jack phase will be more like a snack than a meal, though, and it won't last too long. By next week at this time, I'm guessing your life will have resemblances to a hearty, organic, five-grain hot cereal sweetened with maple syrup and cinnamon.

SCORPIO (OCT 23 - NOV 21)

Don't feel bad if you come from a dysfunctional family. Studies done by the Institute for the Study of Universal Addiction indicate that 97 per cent of all families are dysfunctional. You should, however, feel bad if you pass up the opportunities you now have to heal the ravages caused by your dysfunctional family. Here's a good place to start: by trying to dissolve your habit of feeling victimized, damaged or burdened by the people with whom you shared your original home, you could release yourself from a curse you've been casting on yourself—and magically set in motion overdue changes in your other family members.

SAGITTARIUS (NOV 22 - DEC 21)

"Man is least himself when he talks in his own person," observed Oscar Wilde. "Give him a mask and he'll tell you the truth." Using that as our hypothesis, Sagittarius, I urge you to adopt playful disguises to help you express yourself this week. You could go to a costume store and buy a mask of one of history's great communicators. (How about Winston Churchill, Abraham Lincoln or Eleanor Roosevelt?) Or you could simply pretend to be a slightly different person than your normal self. Speak in a foreign accent. Take on the body language of a hip-hop artist or professional wrestler. Or imagine that you're already the person you'll be three years from today.

CAPRICORN (DEC 22 - JAN 19)

My analysis of the astrological omens suggests that you'll be more animalistic than usual in the coming weeks. Your instinctual intelligence will be high, which means you'll have a good sense of who to trust and who not to trust. In fact, your body will be offering you a stream of valuable infor-

mation about other matters as well, from tips on how to rise higher in the pecking order to clues about where to find the best hunting grounds. It's also likely that you'll be hornier and wilder than usual. That could be quite fun or it could get you into trouble. Which way it goes will depend on how well the human in you both respects and controls the animal in you.

AQUARIUS (JAN 20 - FEB 18)

The cosmic powers-that-be are encouraging you to be a brazen instigator of novelty, a pioneering magician who dares to initiate inspired trends that may upset the status quo. If you can summon the charismatic nerve to cooperate with this prod, Aquarius, there's no telling what drastic acts of benevolent disruption you could conjure up. And they would ultimately lead, I have little doubt, to constructive innovations (PS Would you believe me if I told you that a previously dormant section of your genetic code is primed to spring into action?)

PISCES (FEB 19 - MAR 20)

In her book *Frankenstein*, Mary Shelley created a monster who was smart and sensitive. He felt empathetic pain for the suffering of Native Americans. He desperately wanted a mate. He read Milton's *Paradise Lost*, and felt a grieving kinship with the struggles of Adam depicted therein. In accordance with current astrological omens, Pisces, I encourage you to acknowledge and express love for your own inner Frankenstein monster—timid, tormented, disfigured and yet powerful part of your psyche that needs your compassion. I'm sure that this will prevent it from doing what Shelley's fictional character ultimately did, which was to go on a rampage—and will maybe even set it on a course to become a force for good. ▼

EVENTS WEEKLY

FOR YOUR FREE LISTINGS TO **CH2280**
OR E-MAIL: **SLISTINGS@VUEWEEKLY.COM**
DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1989) • Basketball, every Mon (5-7pm) • Healing Circle, every Mon (6-8pm) • Bowling, every Mon/Thu (7-9pm), every Tue (5-7pm) • **Indo/Paki**, every Tue (9-9pm) • Sewing Circle, every Tue (6-8pm) • **Bookwork Class**, every Wed (6-8pm) • C.N.F.C. Pow-wow, every Wed (5-9pm) • Ho-Ho-Ho Class, every Thu (5-7pm) • Chess Class, every Thu (6-8pm) • Elders and Residency, every Fri (all day) • Solo Using and Harm Reduction, Last Fri each month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, every Fri (6-8pm)

CITIZENS' FORUM ON THE ALBERTA TAR SANDS Altendale Community Hall, 6000-105 A St (689-3802) • Meeting every 2nd Sun (7:30-9:30pm), sponsored by the NDEnvirocaucus • \$2

COMEDY AS A HEALING ART-SITUATIONAL COMEDY FOR NON-COMEDIANS Unity Church of Edmonton (913-8465/634-1433) • Talk and playshop with Swamp Beyondananda • Sun, Jan. 28 (10:30am at the service; playshop 1-5pm) • \$40

COMMUNITY GARDEN NETWORK OF EDMONTON www.edm-communitygarden.org (447-3600) • Feb. 7 add Feb. 13, free info sessions • The Edmonton Federation of Community Leagues, 7105-195 St, pre-register by Jan. 31 at 447-9830, info@edmontoncommunitygardens.ca • Feb. 7 (7-8:30pm, 6:45pm daily) • Greenwood community League, 11803-86 St, Tue, Feb. 13 (7pm), pre-register at the door

CONVERSATION CAFE Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

COSEWIC (COMMITTEE ON THE STATUS OF ENDANGERED WILDLIFE IN CANADA) Lister Hall Conference Centre, Prairie room, 2nd Fl, 87 Ave, 116 St (487-0099/492-4741/492-4162) • Freshwater Fishes and Marine Fishes Scientific Sub-Committees (SSC) meeting with public presentations by Jeff Hutchings and others • Fri, Jan. 26 (9-12am)

INFORMED IGNORANCE: THE EFFECTS OF TODAY'S GLOBAL MEDIA Power Plant, U of A Campus • Journalists for Human Rights, a four-day forum promoting media awareness, until Jan. 25, pay what you can, proceeds to Edmonton Street News • **The Role of Media in Development: Informed Ignorance: the Effects of Today's Global Media (Day 4)** ETLCD01, U of A Campus, with Colleen Bask, Sun, Jan. 25 (7pm); pay what you can

IMAGES ALBERTA CAMERA CLUB Altendale School, 6415-106 St (469-9776) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership), \$80 (family), \$50 (full-time student), visitors may attend three times before joining

IS WHAT YOU'RE EATING, EATING YOU? 303 Church Rd, Spruce Grove (963-7735/963-4156) • Lifestyle matters; Diet and Stress seminar • Jan. 29, Feb. 5 • \$45 pre-register

JANE AUSTEN SOCIETY Centennial Room, Stanley A. Milner Library • *Our Particular Jane* by Joan Austen-Leigh, reading as adapted by Delores Kohler and Patricia Gout • Sat, Jan. 27 (2-4pm) • Free

LIFELINE—PERSONAL RESPONSE AND SUPPORT SERVICES Strathcona-Palce Senior centre, 10831 University Ave (433-5282) • Presentation by Sandra Sorizad • Thu, Feb. 8 (1:15-3pm)

MBA IN COMMUNITY ECONOMIC DEVELOPMENT Lakeland College, 172, 2257 Premier Way, Sherwood Park • Lakeland College and Cape Breton University information sessions • Fri, Jan. 26 (7pm); Sat, Jan. 27 (11am) • Pre-register: Joanne Boothroy@lakeland.ab.ca, or by phone at 528-2530

MCDUGALL UNITED CHURCH COMMUNITY SUPPER AND SPEAKER SERIES McDougall United Church, 10025-101 St (428-7870/487-3897) • *Disappearing Towne* (Hall with Councilors/Melanie Plaur and Jane Betty • Thu, Feb. 1 (supper: 5:45pm, 7, reservation required); Towne Hall, 7pm • Free

MEDITATION • **Gadon Dharma Ling Tibetan Buddhist Meditation Society**, 11403-101 St, www.gadonmeditation.org (479-0014) by Kushok Lobzang Dharmcho, beginner, Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.bkwo.org; Raja Yoga Meditation

PARENT TALK (481-1200) Boys and Girls Clubs of Edmonton offers support groups and workshops for parents at various city locations

PARKLAND VEGETARIAN DINER'S CLUB Pioneer Centre, 301 Jasperden Ave, Spruce Grove (963-4158 or 963-7735) • Vegetarian potluck meal • Jan. 28 (8pm)

PHILOSOPHERS' CAFE Stanley A. Milner Library Basement, Edmonton Room, 7 St/Winston Churchill Sq • *Dues Contemporary Bioethology Lead Us to a Eugenic Future?* with Dr. Rob Wilson • Sat, Jan. 27 (2-3:30pm) • Free

PHILOSOPHY CAFES Whittemud Crossing Library, 4211-108 St (495-1822) • Yael Chek facilitates a group discussion concerning the *Do we have a free will?* • Sun, Jan. 28 (2-4pm) • Free

RAW FOOD POTLUCK Organic Roots, backroom • Brings a raw veggie dish and your own utensils and plates • Sun, Jan. 29 (1:30pm)

THE ROLE OF PRIVATE SECURITY AND MERCENARIES IN CONFLICT, FROM AFRICA TO THE MIDDLE EAST Tory Breaseway II, U of A Campus • Lecture by Dr. Sarah Percy • Thu, Feb. 1 (2-3:30pm)

SELF ESTEEM SUPPORT GROUP (436-5030) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

SOUND ADVICE Velvet Underground, 10030-107 St (428-3372) • ARA Networking Night: From pre-production to the final mix, learn how you can produce a professional product without breaking the bank • Wed, Jan. 31 (7pm door, 7:30pm session)

SUBALTERN VOICES: SPEAKING AND THEORIZING FROM THE DISCIPLINARY MARGINS • Tory 10-4, U of A Campus; U of A Political Science Speaker's Series featuring *Disappearing Race: The Sanitation of Discourse of Development* with Dr. Uma Kothari, Thu, Jan. 25 (1:30pm); free • *Tory Breaseway II, U of A Campus* (487-5288) lecture, *The Role of Private Security and Mercenaries in Conflict, from Africa to the Middle East*, presented by Dr. Sarah Percy, Thu, Feb. 1 (2:30-5pm)

TOASTMASTERS CLUBS • **City Lights Toastmasters** Downtown (425-5282) Set your own pace to become a confident and crafty, open public speaker, meetings every Tue (7pm) • **Chinatown Toastmasters** (780) 459-5288: Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader, every Thu (6pm) • **Westside Toastmasters** Beverly United Church meeting room, 11919-40 St (476-6963) improve speaking skills, leadership skills, time management, organizational, listening and social skills, every Wed (7-9pm) • **Parsons Toastmasters** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.parsons.org, weekly meetings to improve your communications and leadership skills in a supportive environment every Wed (7-9pm)

UNIVERSITY OF ALBERTA POLITICAL SCIENCE SPEAKER SERIES Tory 1-51, U of A Campus (482-5380) • Lectures: Political Economy of Africa-India Relations: *Remaking of a South South Alliance?*, presented by Dr. Manal Shivastava and Political Economy of Africa-China Relations, presented by Dr. Wenran Jiang • Thu, Feb. 8 (2-3pm)

VOCAL IMPROVISATION GROUP 432-2225 or email: esthermarie.sil@gnm.ch • Group using voice as an instrument in impro-exercises and in free vocal improvisation just starting • The first Sat each month (1-4pm)

WELCOME TO THE RUEL WORLD C2B325 behind CAB, U of A Campus • *A Village of Widows*, documentary on the cultural, economic and spiritual effects of uranium mining in the Northern Community of Great Bear Lake presented by University of Alberta International • Feb. 6 • Free

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISexual WOMEN'S COFFEE GROUP http://groups.yahoo.com/group/bwedmonton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725B Jasper Ave (488-7736) • Open night: 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show. DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7890) • Open 24/7 • www.gayedmonton.com

EDMONTON MUSIC NIGHTS • A mature social group, couples and singles welcome • Jan. 26 • E-mail: edmontonmusicnight@hotmail.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrba.org • Monthly after business mixer, Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456 Jasper Ave (488-5742) or contact7@hvedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ILLUSIONS SOCIAL CLUB Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm). http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms), Speakers Series, Contact Kris (krowels@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edlivingpositive.ca (1-877-975-9448/488-5708) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm), Support group • Daily drop-in, peer counselling

MADAME TARRA FOUNDATION Pacific St, Jan. 20th Marie-Anne Gaboury (91 St) Rm. 3-18 (450-7432) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (8am-5pm) • Free (member)/\$10 (membership) • Pre-register

MADONNA WAVES SWIMMING CLUB www.geocities.com/mak-ingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PWIDE CENTRE OF EDMONTON 9540-111 Ave (488-3234) • (Open Mon-Thu 4pm-10pm, Fri 3-10pm) • Bears Movie Night: Bears Club (last Sun ea month) (1-5pm, TV repeat) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals. 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night (Men's Discussion Group: Men's social and discussion group, every Sun (7pm), Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with Noelle, friend-shipfamilyplaygroup-ovest@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards, every Mon • T10 Alliance: support meeting for transgendered, transsexual, intersex and questioning 2nd Tue ea month, t10alliance@shaw.ca, 718-1412 • GLBT Seniors Drop-in: Every Thu (2-4pm) with Jeff Rivie, 488-3234 • Gals and tired of being sick and tired? Cocaine Anonymous meeting, Thu 7-8pm, CA Hotline 475-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: youth support and social group, every Sat (7-9pm), yuv@shaw.ca, www.members.shaw.ca/yuv • Sun Up and Show Up-Big Book Study: Sat (11-2), autopathoweb@hotmail.com • NDP/LGBT Caucus: last Sun ea month with Jay, 488-3234

PRESS BAR AND GRILL 10524-101 St, back entrance (980-0030) • Lesbian and gay bar/restaurant

THE HOUSE 12345-104 St (426-3150) • Open Thu-Sat 3pm-3am, Fri Sat 8pm-3am • Thu: Galsnight featuring Melissa Dr. Leona Tronic. Featuring Drag Kings and Queens, burlesque and rotating game shows. Bands/cover music • Fri: All Request Dance Party every Friday with DJ Jazzy • Sat: Always like New Years Eve with DJ Dan (more) downstairs and DJ Jazzy (new music) upstairs • Sun: A fabulous Drag Show every Sunday featuring hottest Canine Lingua. Rotating guests, live singers and drag queens, with contests. \$2 cover, free pool all night long • Weekends: \$4 (members)/\$5 (non-member)/Sun \$2 cover

SINGLE GENTLEMEN & LADS • A women's social group, gathers once a month on Sat for conversation, nice tea and coffee • Information e-mail: singlewomen4life@hotmail.com

STRAIGHTPOOLS 11145 Jasper Ave (451-3254) • Steam baths, open

85/1/124/631

WOODGY'S 11773 Jappel Ave (488-8557) • Open 7-11/week • Sat Tue Karaoke with Tizzy and Patrick • Sat/Sun Pool Tournament

SPECIAL EVENTS

BLACK HISTORY MONTH-OPENING CEREMONIES City Hall, St. Windsor Churchill Sq • Sat, Jan. 27 (2-4pm) • Free

BOULDAIRVILLE SKY Stanley A. Milner Library Theatre, 7 St/Winston Churchill Sq • Premiere of the documentary film, film screening followed by a U & A session and live performance by Australian songwriter Ian Campbell Smith • Mon, Feb. 5 (7pm) • Donation (free for low-income)

EDMONTON INTERNATIONAL FILM FESTIVAL-THE WORLD'S HOTTEST COMMERCIALS Carnegie Theatre, 3272-108 St, www.edmontonfilmfest.com • Fundraiser, a theatrical screening of the best TV commercials from around the world • Tickets \$10 (adult)/\$7 (youth/student)/\$5 (Monday screenings and seniors) • Jan. 28-Feb. 8, 2pm matinees on Sat and Sun

GLOBAL COLLAGE WEEK: FROM ME TO WE Grant MacEwan College, 10700-104 Ave.

www.macewan.ca/world/international/Int/DetailsPage.cfm?ID=450 • Various events and activities showcasing internationalization initiatives and information on human rights, peace and security building, gender equality, poverty eradication and global citizenship. Featuring keynote speaker, Craig Kielburger • Jan. 29-Feb. 2

IRAQ FOR SALE—THE WAR FRONTIERS Educational 255, U of A Campus, www.iraqforsale.org (445-8221) • A movie about corporate trailers who are exploring the Iraq War • Fri, Jan. 26 (7pm) followed by a brief discussion

SUPERHERO LEVEL—A COMIC BOOK SPOKEN WORD ROCK OPERA Happy Harbor Comics, 10112-124 St (452-8211) • Website launch party, a live performance by Drunk by Noon for the after-party at 10pm • Sat, Jan. 27 (8pm) • Free

UNIVERSITY OF ALBERTA'S INTERNATIONAL WEEK—BEYOND TERROR: THE REAL WEAPONS OF MASS DESTRUCTION www.international.ualberta.ca/week • Jan. 29-Feb. 2 • Myer Horowitz Theatre, Keynote address by Ronald Wright, *The Trapeze of Progress*; Mon, Jan. 29 (12-1:30pm) • *Predicament of Definition: Why the International Community does not Agree how to Define Terrorism*, lecture by Hamid Abdeljaber, Mon, Jan. 29 • *Water and Human Security: A Thrust for Survival*, lecture by Maude Barlow, Jim Carter, Kori Chilikbeek and Dr. David Schindler, Tue, Jan. 30 • *Nuclear Weapons: A Threat from the Past*, lecture by Hon. Douglas Roche, Wed, Jan. 31 • *The Global Consequences of Arctic Climate Change*, lecture by Dr. Mark Nuttall; Wed, Jan. 31 • *Pandemonium: Global Trade and the New Free Market for Disease*, lecture by Andrew Nikitoruk; Thu, Feb. 1 • *Political Weapons of Mass Destruction*, lecture by George Galloway, Thu, Feb. 1 • *Mercenaries: Strong Norm, Weak Law*, lecture by Dr. Sarah Percy, Thu, Feb. 1 • *The Role of Canada's Military*, lecture by Captain Peter Avis, Laurny Oates, Steven Staples; Fri, Feb. 2

KARAOKE

BAR-B-BAR 4249-23 Ave (461-2244) • Every Thu and Sat (8pm) James, Mr. Entertainment • Every Sun (7pm) James, Mr. Entertainment

CAMELOT SPORTS BAR 10231-95 St (425-4288) • Every Sun (8pm-12) with Jeannie and Bruce

CASTLEDOWNS P UB 16753-100 St • Every Tue (8pm-1am) with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd (462-6565) • Every Tue (8pm) with Sonia, Prosound Productions

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Every Thu

ECCO PUB 9605-68 Ave (435-5050) • Every Mon (8pm) with Sonia, Prosound Productions

FRANCO'S PUB 14059 Victoria Trail (478-4836) • Every Thu-Sat (8pm-2am) with Jeannie and Bruce

GAS PUMP 10168-114 St (488-4841) • Every Tue-Wed (9:30pm) Gord's Best Live Singing Show

HAWKEYE'S TOO 10044-102 St (421-9898) • Every Fri (8pm-midnight) with Deb Thulin, Hot Karaoke Productions

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0567) • Every Fri-Sat (10pm-2am) Gord's Best Live Singing Show

LIONSHED PUB Coast Terrace Inn, 4440 Gateway Blvd (431-8815) • Every Sun (8pm) With Evolution Entertainment

MAZARD 10725-104 Ave (429-4948) • Fridays karaoke (5pm-late) with Chris

MOJO'S Best Western Hotel, Fort Saskatchewan (988-7888) • Every Fri (9:30pm) with Sonia/Prosound Productions

NEWCASTLE PUB 5108-90 Ave (490-1998) • Every Thu Karaoke (8pm-1am)

ON THE ROCKS 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (8pm), Hosted by Mr. Entertainment's Scott Parana • *Salute and the City* Thursdays: Latin music and Salsa lessons, every Thu (8pm)

ORLANDO'S 1 15163-121 St (457-1848) • Every Wed/Thu/Sun (9:30pm-2am) with TLC Entertainment

PEPPERS Westmount Mall, 135 St, 173 Ave (451-8822) • Every Thu (9:30pm-1:30am) with Gord from Stonerock Productions

RAVE 7-900 Studenck's Drive Bldg, 8900-114 St, U of A (492-2153) • Ray, What Are These Tunes Called? Name That Tune every Tue with Colin Krieger • Karaoke, baby, every Wed (8pm) with Colin and Daniel

ROBARDS 11715-108 Ave (447-4722) • Longest running Karaoke bar, 7 days a week

ROSE'S BAR AND GRILL • Downtown, 10804-101 St (423-3490) every Mon-Sat (5pm), Sun (7pm) with Rumi • Highasset, 18315-124 St (487-1800), daily (9:30pm) • Old Strathcona, 18475-80 Ave (438-7211), every Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (8pm-late) with Off-Key Entertainment

SANTITAS 17930 Stony Plain Rd (481-7825) • Every Wed (8pm-12) with Jeannie and Bruce

SILVER MARTINI 10688-156 St • Every Sat (8pm-1am) with ProSound

SPORTSWORLD (HOCKEY AND HOCKEY SKATING DISCS) 13710-104 St (472-6338) • Every Tue, Fri-Sat (7pm-midnight), Sat-Sun (1-5pm)

THUNDER HOTEL • Every Sat (9:30pm-1:30am) with Prosound

X-WINGS LOUNGE 10143-90 St • Every Wed (7:30-11:30pm) with Sonia, Prosound

YESTERDAY'S 112-205 Carnegie Dr, St. Albert (458-6295) • Every Thu (9:30pm-2am) with Off-Key Entertainment

ZAKS ON THE AVENUE 10525-51 Ave (437-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)

Heart-to-hearts with mom are a bloody mess

TOTALLY GAY

LUKE FOSTER
totallygay@vviewweekly.com

I called my mom the other day. I was on my cellphone driving down 109 (I know, I know) when she answered her phone at home. She had just walked into the door and was just a trace out of breath. We talked for just a bit, and this is the actual conversation:

"Hey mom, what's up?" I asked her. "Oh not much. I just got home from giving blood," she replied.

"Can you do that? I thought you were anemic or something," I asked.

"Oh no, I'm fine," she said. "It's fine." "Well did you at least have a cookie?" I don't want you to end up like crazy Mr Bauer," I warned her, referring to the father of one of the families we knew from church—not a tough guy, just a middle-aged guy who thought he was tough. "Remember that one time he was donating when I was donating and he fainted and fell down right in the middle of the gym?"

"Don't worry," she said. "I had two cookies."

"Two? Well maybe that's why people like Mr Bauer pass out after giving blood. People like you eat all of the cookies," I gently scolded her. "Never mind. I take that back. I think he passed out before they could even stick him with the needle."

Then, out of nowhere, she says it: "You know you can't donate blood anymore," she told me, just like that.

UH OH. "UM YEAH. I know that. How do you know? What do you know?" I asked her. (I hadn't donated blood in four years.)

"I had a chat with one of the nurses. A nice lady. I just asked her about the people who answer some of those questions certain ways," she told me.

"And which question did you ask her about that told you I can't donate blood anymore," I asked.

"The one about homosexuals. If you've had sex with a man you can't donate blood anymore," she told me.

(This is true: question 18 on the Canadian Blood Services requisition form for male donors asks "Have you had sex with a man, even one time since 1977?")

My mom now acknowledges the fact I have sex ... and with dudes, no less.

"I see," I replied. "What else did you learn about your homosexual son?"

"I didn't say I had a homosexual son," she corrected me. "But did you know that homosexuals [you know, men who have sex with men; me] make up something like 80 per cent of the total number of people who have HIV?" she told me—I could tell she was kind of impressed with herself.

"I don't think that's quite right, but go on," I said.

"Hepatitis-C is going around. And homosexuals ... Well, they're supposed to be quite promiscuous," she said, starting to sound concerned, but still weirdly composed and light.

"Um. Ok," I stuttered.

"I hope you're not," she said.

"What, a homosexual?" I replied.

"No. Promiscuous," she said. "I don't think you should be promiscuous."

"So you don't want me to have a lot of sex is what you're saying?" I prodded. "No, just not with lots of people," she said. "And certainly not with strangers!"

"Don't worry mom. I only date nice guys," I said.

She told me, "Well, I hope you don't just sleep with everyone you date!"

A joke. From my mom. About being a slut. Seriously. It was great. And almost a compliment, at least if she really knew how inactive I was sexually at the moment.

"Mom, you don't have anything to worry about. Even if I did sleep with everyone I date, I'd still have to catch up a lot to even be promiscuous part-time." "Alright. But you better be doing it safely," she said.

"Like what? Have sex indoors?" I instigated.

"No, you know what I mean. Luke c'mon," she pleaded. I think spitting out the word condom still took a little more than she had at that moment.

"I know. You don't have to worry about me," I told her. "But you know ... I think there's someone else who you should be having this kind of a sex talk with who's not a homosexual. I do have a sister who's probably more, um, active than I am, mom."

"I know, I know. But honestly Luke," she said, "I don't even want to go there."

AND THAT CONCLUDED the closest thing I've ever had to a sex talk with a parent. It was five minutes long and about four years too late (five years if it had been about the ins-and-outs of straight-sex. Oops!).

I still don't know why my mom brought it up or where her nerve came from or why she was, well, so cool and conversational about it and why neither of us were rattled. But now, my mom can talk to me about sex and isn't embarrassed in the least to toss the word "homosexual" around even when her gay son is teasing her about it.

Before we hung up, she asked me to call Canadian Blood Services and get my name off of the donor list so they'd stop calling her house asking if Luke wanted to make a "date to donate." I told her that there's something she can tell them next time they call.

"Sorry. He can't give blood anymore," she will say. "He is a homosexual." ♥

Spot the typo!

We're not especially good spellers, as some

And the mail just keeps on cumming ...

DEAR READERS:

Who would have thought that the column with the letter from the guy who was contemplating gluing his dick shut to spare his wife contact with his pre-cum would have garnered so much attention?

Mostly I got suggestions for changing the flavour of semen (nobody but me seemed to notice that it was not semen but pre-cum—that is, Cowper's gland fluid—that was bugging them), most involving pineapple juice. This subject has been covered and covered, but suffice it to say that some people get good results with pineapple juice or whatever the experts are suggesting these days, and others diligently down the stuff and remain pretty gamy.

The last time I wrote about this I made fun of "Yum-Cum," that powdered stuff that was hawked all over the web a few years ago. I heard back from some indignant executive at Yum-Cum Co who wanted to send me a sample, but my "lab

partner" wasn't having any of that.

Pre-cum is pretty near flavourless, and if someone's were actively raunchy I'd be sending that dude straight to urology. I assumed that the wife was just an unusually delicate flower—a Princess and the Pee-hole, if you will—but when body-fluids are a little too piquant, I recommend starting with lots of water and fewer bitter alkaloids like nicotine and caffeine before making any dire dietary changes. Ingesting lot of fresh, sweet fruits and vegetables is rather nice, though, so by all means eat up if the spirit moves you.

After the pineapple juice people, the next guy suggested a thumb-cot, which is pretty much the same suggestion as a condom rolled down to cover only the head, except nobody seems to carry (or make?) thumb cots. Finger cots, sure. The only thumb cots I found were wool-lined and that just cannot be good.

I did find a rather startling product, though, called "Finger Gloves." Finger

Gloves are eight-to-ten times thicker than a finger cot, so are probably not ideal for our purposes, but they "snugly conform," and the website is strangely alluring—rather beautifully designed and given to eccentric but persuasive pronouncements of productively virtue: "... can be utilized during virtually any circumstance. A contingency where rigid inflexible tools awkwardly struggle." I'm not at all sure to what sexual purpose Finger Gloves might properly be put but I urge someone to figure it out.

AND THEN THERE WAS this guy, whose letter I present chopped to bits, as it was about eleventy-billion paragraphs long:

You missed one [suggestion] that's perfect for this guy, and it's a big miss. Mantak Chia, Taoist Secrets of Love: Cultivating Male Sexual Energy. "External Locking: the Three Fingers Method."

A man can press an area near the perineum right before the point of ejaculation. (Complicated instructions, etc). He

still has wonderful orgasm[s], except this external pressure blocks the semen from shooting out the penis and into his wife's mouth. It gets reabsorbed into the body (and doesn't leave a man in that worn-out, must sleep post-cum state, either.) I did this for a few months and it was amazing—cum without the mess.

You can get to the point where you can do it with your internal musculature, but that takes a lot of training. There are more amazing benefits to it, but one of those will be keeping his foul-tasting semen from his wife's mouth.

Anyway, he should practice it solo before giving it a try with the partner.

You must know about Mantak Chia's The Multiorgasmic Man. I'll assume you have ignored his earlier works because their Taoist approach brought you horrid visions of new age, aikido-practicing, vibing, over-sensitive and completely unfuckable men.

Yep, right on the money there, chum. I'm not opposed to Taoist-Tantric-Shaman-

istic-Kabbalistic-woo-hooistic ways of knowing, as long as I don't have to practice them myself. I do know people who have learned some pretty advanced tricks.

I do believe this writer when he claims to have successfully cultivated a habit of retrograde ejaculation; the only remaining question is, why bother? All the theories about the benefits of conserving precious bodily fluids kind of fall apart when you realize that the body is saving exactly nothing—not calories, not nutrients, not effort—by depositing your semen into your bladder instead of into a wad of dirty laundry. It's a little less messy, is all. The other "amazing benefits" are ineffable as well as unquantifiable and unfalsifiable, being more in your head than in your pants. But hey, you go. It still won't help poor New Skin, though, since it wasn't semen, you doofuses. It was pre-cum, and I dare you to stop pre-cum by humming at it and poking yourself in the perineum.

LOVE ANDREA



Hot Male Chat.

FREE Trial Code: 2315

780.413.7122

CruiseLine

75 min/\$24.95; 1.900.451.2853

cruiseLine text - try for free! text "extra" to 5FREE



Grapevine PERSONALS

NO MORE LONELY NIGHTS

(Just pick up the phone)

Women Always FREE:

702.2224

2 HR FREE Trial for MEN:

702.2223

\$3 PER HOUR SPECIAL

New cc Members!

SEX TRADE WORKERS

INDEPENDANT MONIQUE, 32,
FRENCH. CLASS WITH EXTRAORDINARY BEAUTY. 44D, 413-0294.

FEMALES NEEDED!!! Make \$799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls.
Call Jamie for more info. 1-800-474-8401

Chat live or meet local gay men. Try us for free! (780) 413-7144. Enter code 2310

Cassandra: Hot Hungarian brunette; 36C-26-36; 25 yrs; tight, toned, tanned; super fun; call for availability; 965-4968.

Amber: Outgoing redhead; just 18; brand new to the industry, 34B-26-32; very open minded; call for availability; 441-1330.

Chrissy: Sexy hot Italian w/jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

Mae-Ling: 20 yr old Asian; great body; loves to pamper; no rush service; a delicate oriental gem; call for availability; 965-4968.

SUPPORT YOUR LOCAL FOOD BANK

VOLUNTEER

Brain Neurobiology Research Program at U of A seeks individuals suffering from **severe PMS** for research study. Ph 407-3775.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **PANIC ATTACKS** for research study. Ph 407-3221. Reimbursement provided.

Volunteer Drivers needed for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

Volunteer Yoga Instructor: Strathcona Place Senior Centre. Ph Rita Mittelstaedt 433-5867.

Have you ever lost a pet? **The Pet Therapy Society** is looking for a Group Facilitator for our pet loss support group. Deanna, 413-4682.

Brain Neurobiology Research Program at U of A seeks individuals suffering from **SOCIAL PHOBIA** for research study. Call 407-3221. Reimbursement provided.

Want to make a difference in someone's life? Teach an adult to read and write. We are always looking for tutors in your area. Contact the **Centre for Family Literacy** 421-7323 or find us online at www.familit.ca

Had Enough?
Cocaine Anonymous 425-2715

Brain Neurobiology Research Program at U of A seeks individuals who have recently delivered and are suffering from **POSTPARTUM DEPRESSION** for research study. Call 407-3906. Reimbursement provided

Edmonton Community Adult Learning Association is recruiting volunteers for the Board of Directors. www.scale.org for info.

Help to broadcast news for blind and print-restricted Edmontonians. Email: edmonton@voice-printcanada.com, or call 451-8331.

Do you like to drive your own car in Edm? We pay the gas! To be appreciated, call Seniors Vol. Driving for more information at 732-1221.

Leisure Companions: Assist adults with intellectual disabilities to participate in leisure activities in their homes or in the community. Flexible hours. Various Edmonton locations. Lily @ 432-1137.

Do You Know Someone Who Has Diabetes? Help find a cure. Volunteers are required for various fundraising events for the Alberta Diabetes Foundation. Ph Alberta Diabetes Foundation at 780-447-1451; e-mail: events@afdr.ab.ca; www.afdr.ab.ca

International Week Jan. 29-Feb. 2. A variety of Volunteers needed: Presentation assistants, publicity work, concert staff, general office help, event assistants. Contact Eli at international@ualberta.ca or drop into the International Centre at the U of A.

CNIB is looking for volunteers with vision, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304.

www.ashleymadison.com

For Women Seeking Romantic Affairs & the Men Who Want to Fulfill Them.

SIGN-UP FREE!

Over 1,000,000 Ad Profiles

1-866-742-2218

Safe • Discreet • Anonymous • 21+

CLASSIFIEDS

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

EDUCATIONAL

VANCOUVER ACADEMY OF DRAMATIC ARTS
F/T Acting for Film & TV
Student Loans Available
www.vadastudios.com
1-866-231-8232

HELP WANTED

CHANGE YOUR LIFE! TRAVEL, TEACH ENGLISH
We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 7712-104 St. Call for Free info pack 1-888-270-2941.

Drivers wanted: \$15+/hr. Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

Had Enough?
Cocaine Anonymous 425-2715

STUDENTS & SENIORS

4 Hours - AM
or
4 Hours - PM
Mon-Sat

PHONE
702-5519

MUSICAL INSTRUCTION

MORAL MUSIC INC. 221-3116
Music instruction for guitar, bass, drums, and percussion. Private instruction; focus on individual! Professional, caring instructors with music degrees. Quality music instruction since 1981.

SEE THE WORLD
Teach English Overseas
TESOL Certified 5 Days In-Class or Online/Correspondence
Job Overseas Guaranteed!
FREE Info Seminar Tuesday @ 7pm
7712 104 St.
(Calgary Trail Southbound) Across from Save-on-Foods
1-888-270-2941
globaltesol.com

PICTURE FRAMES

PICTURE FRAMES

MOVIE POSTER SHOP

Affordable picture frame options: Movie Posters
8125 Gateway Blvd. 439-0408

SERVICES

SACE - Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling & public education services. If required we can customize a presentation to meet your needs. T: (780) 423-4102 / F: 421-8734 / E: info@sace.ab.ca; www.sace.ab.ca / 24 Hour Crisis Line: 423-4121

Want to stop smoking? Attend Nicotine Anonymous meetings: 7pm, every Wed, at Ebenezer United Church Hall, 106 Ave and 163 St. Contact Gwynn 443-3020.

Boys and Girls Clubs of Edmonton offers support groups and workshops for parents. Various city locations. Call 481-1292 for information.

Smith Grisdal Studios

"Turn Your Windows Into Billboards"
PH: 780 479 5623
smithgrisdal@hotmail.com

ARTIST TO ARTIST

FREE•FREE•FREE•FREE•FREE
FREE•FREE•FREE•FREE•FREE
ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE. Ads more than 20 words are subject to regular price for cruel editing. Free ads must be submitted in writing, in person, fax or e-mail. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/fax 426-2889/e-m glenys@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

Male performers between the age of 18 and 30 who can sing and dance are required for ELOPE's production of *Hello, Dolly!* For more info call ELOPE at 988-0806.

Actors Models, Singer & Dancer Hopefuls! Holding Auditions, First Timers Welcome! Do you have the right stuff? Call (780)420-6163. CASH PRIZES!

Edmonton Musical Theatre auditions of "ENCORE-The Best of 30 Years!" on **Sat. Feb. 24**, 3:30-6:30pm at the EMT Studio, 10835-124 St. Ph 475-8053 for an appt.

Edmonton Fashion Week seeks aspiring fashion designers and stylists for Cheap and Chic Contest: **Mar. 22-28**. Media Exposure and Promotional opportunities. E-mail glenn@shaw.ca or call 428-3499. Studio located at 10055-80 Ave; Wed-Sat 12am-5pm.

Film and Video Arts Society: Register for Video Kitchen and learn the basics of video production in this 3 month class. Info call 429-1671, www.fava.ca.

Actors needed for short horror movie.
Call David 439-3745
the_darkness_within_movie@hotmail.com

Artsy Mum, a collective of emerging artists with children, wants you! Share inspiration and childcare! artsymum@gmail.com

Want to stop smoking? Nicotine Anonymous meetings: 7pm, every Wed, Ebenezer United Church Hall, 106 Ave, 163 St. Contact Gwynn 443-3020.

Cartoon Writers looking for Project. Will work for free. 565-6579

FREE SAT ART DEMOS for all ages. No experience nec. Watch artists while they work. Mini-topics are for the curious, beginners, teachers, and hobby artists. Feb. 10: Marbling with Robin Muirhead; Mar. 2: Soft Pastels with David Shkolny; Mar. 10: Silk Painting with Helen Le Roux. The Paint Spot, 12418-102 Ave, noon-3pm. Ph 447-4551, www.paintspot.ca.

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Film and Video Arts Society: Register now for Video Kitchen and learn the basics of video production in this 3 month class. For info visit www.fava.ca or call 429-1671.

MUSICIANS

ARIA Networking Nights: Velvet Underground, 10030-102 St (428-3372) **Sound Advice:** From pre-production to the final mix, learn how you can produce a professional product without breaking the bank. **Wed, Jan. 31** (7pm door, 7:30pm session)

Looking for skilled drummer, guitar, and bass for experimental artistic hard core project. Ryan @ 834-4355.

Open Auditions: every Thursday evening, 8pm-12am at THE IVORY CLUB 2940 Calgary Trail, Edmonton's only Dueling Piano Bar. For info Ph Tim @ 904-7455.

You are a talented bass player with a decent voice and big dreams. We are the band to make them happen. Henri @ (780)218-8520

Drummer and singer looking for guitarist or pianist to play blues and rock. Call Ken at 907-6422

Semi-professional male songwriter/musician, mid 50s **seeks single female musician** to build an act together. Ross 707-3979.

Boomer-age guitarist or keyboardist and singer in '60s rock band for fun and charity performance: call Ken 907-6422.

Vocal Improvisation Group—just starting! The 1st Sat ea month; 1-4pm, using our voice as an instrument in impro-exercises, in free vocal improvisation. Estheranna (780) 432 2226 or e-mail: estheranna.st@gmx.ch

Local a cappella group seeking singers. Looking for one male and one female, or two females. Contact info@svenbvd.com if you're interested.

Wanted top 40/classic rock and blues bands. **Promo pack and CD to JJ's Pub, 11827 St. Albert Trail.**

VOLUNTEER

Mentors for Children/Youth: Act as a positive role model to children/youth in group care. Evenings or weekends. 2-3 hrs./wk. Various Edmonton locations. Lily @ 432-1137.

Mission in the Mall is back for its fourth exciting installment on **Sun, Mar. 11**. The Winnifred Stewart Association is currently registering teams of family, friends and co-workers, from the young to the young-at-heart. Call Nicole Jordan at 453-6707 or visit missioninthemall.com.

Old Strathcona Youth Society: Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-m: osyc@telus.net

We believe that all children have a right to grow in families and schools, and that all adults deserve to have real jobs, homes and friends. Ph 454-0701 and help to open the gates to community living in your area.

HipHopaYouth Group: looking for creative, leaders who want to learn more about liver health. Computer designers, health promoters, public speakers are welcome, we will provide mentoring. Ph Melissa 444-1547.

Support the **Youth Emergency Shelter Society** Call 468-7070 to donate today—and help YESS fulfill their mission of giving youth at risk a chance!

HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at UofA. Call 407-3775 or 407-3221. Reimbursement will be provided.

Volunteers needed to assist with homework for school aged immigrants. NE location. Mon & Thu 6-8pm/Sat 10-12pm and 3-5pm. Great Experience! Call Judy 424-3545 ext 249.

VUEWEEKLY

CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

Start Your Program Today for a Job Tomorrow

PACIFIC AUDIO VISUAL INSTITUTE

AUDIO ENGINEERING & PRODUCTION

BROADCAST ARTS

PAVI

FILM & DIGITAL ARTS

FILM & MUSIC BUSINESS

GAME DESIGN

3D ANIMATION

CALL NOW!

• Classes start soon
• Student Loans
• HRSDC
Vancouver, BC



TOLL FREE
1.800.601.PAVI
pacificav.com

CLASSIFIEDS

THREE LINES FOR \$15
CAPS OR BOLDING INCLUDED

EXTRAS	
<input type="checkbox"/> Bolding	\$3
<input type="checkbox"/> Caps	\$3
<input type="checkbox"/> Extra Line	\$3
<input type="checkbox"/> Box Word Ad	\$3
<input type="checkbox"/> Symbols	\$3

FORM OF PAYMENT

☐ Cash ☐ Check ☐ VISA ☐ MasterCard

Card# _____ Exp. ____/____

Name _____

Address _____

Ph. _____ Postal Code _____

TOTAL	
Lines	_____
Extras	_____
Subtotal	_____
GST 6%	_____
TOTAL	_____

Phone 426-1996 from 9am-5pm Mon-Fri • Email office@vueweekly.com • 10303-108 St. Edmonton
Deadline: Times of Month • Print legibly on lines at right • Up to 45 Characters per line • Every letter, space or mark counts as one character • Allow one space following punctuation

Print your ad here...

University of Alberta Libraray
Bibliographic Services - Serials
5th Floor Cameron
Edmonton, AB
T6G 2J8

RONNIE TONY GE
JAMES DIO IOMMI BU



HEAVEN AND HELL LIVE 2007

Special guests

MEGADETH
and **down**

**BLACK
SABBATH**

THE DIO YEARS

MARCH 13 – REXALL PLACE

GENERAL ADMISSION FLOOR / RESERVED STANDS

ON SALE FRIDAY AT 10:00AM

ticketmaster.ca (780) 451-8000

IN STORES SOON

HEAVENANDHELLLIVE.COM

